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# HARVARD ORIENTAL SERIES

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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME VI

CAMBRIDGE, MASSACHUSETTS  
PUBLISHED BY HARVARD UNIVERSITY

1904

# THE BRHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

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## ABBREVIATIONS

*The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.*

- AB. = Aitareya Brāhmaṇa.  
AGS. = Āśvalāyana Gṛhya Sūtra.  
Āṛṣ. = Ārṣānukramaṇī.  
AS'S. = Āśvalāyana Śrauta Sūtra.  
AV. = Atharva-veda.  
BD. = Bṛhaddevatā.  
JAOS. = Journal of the American Oriental Society.  
JRAS. = Journal of the Royal Asiatic Society of Great Britain and Ireland.  
KB. = Kauṣītaki Brāhmaṇa.  
KZ. = Kubn's Zeitschrift.  
M.M. = Max Müller.  
n. = Nītimafjari.  
Nir. = Yāska's Nirukta.  
R. = Rājendralāla Mitra.  
r. = the reading in Rājendralāla Mitra's text.  
RV. = Rg-veda.  
ṣ. = Ṣaḍguruśiṣya.  
s. = Śāyana.  
S. = Sarvānukramaṇī.  
S'B. = Śatapatha Brāhmaṇa.  
TB. = Taittiriya Brāhmaṇa.  
TS. = Taittiriya Saṃhitā.  
v. r. = various reading.  
VS. = Vājasaneyi Saṃhitā.  
ZDMG. = Zeitschrift der deutschen morgenländischen Gesellschaft.



# BRHADDEVATĀ

## TRANSLATION AND NOTES

### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text\*, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m<sup>1</sup>, corrected to नमस्कृत्वा h, नमस्कृत्वा rd (Rgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रादयः).—आरभ्यो B h r<sup>2</sup> m<sup>1</sup>, आरभ्य r.

\* The words *śamānādyāṃpūrvato* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

इयतं हि h m<sup>1</sup> r b k, हि तस्यै r<sup>1</sup> r<sup>4</sup>.—अयमवहति h m<sup>1</sup> b f k n, अयिनवहति r<sup>1</sup>, अयिनवहति r.—With the words इयतञ्चो हि मन्त्राद्याम् cp. Sarvānukramasūl. Introduction § 1: मन्त्राद्या . . . इयतमिदं; and मन्त्राद्या ऋग्विद्युह below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*vijñāpayati*) as to their (*tad* = *mantrāṇām*) intentions\* which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*rṣiṇām mantradrṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्विज्ञांस् h m<sup>1</sup> b, तद्विज्ञांस् f, तद्विज्ञांस् k, तद्विज्ञांस् r<sup>1</sup> r<sup>4</sup>, तद्विज्ञांस् r.—तद्विज्ञायां h m<sup>1</sup> r f k, तद्विज्ञायां b.

\* Cp. Nirukta vii. 3: *evam uccāṇasair abhiprāyaḥ rṣiṇām mantradrṣṭayo bhavanti.*



4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies<sup>a</sup>.

दीक्षायां Bhm<sup>1</sup>r<sup>3</sup>, दीक्षिकायां r.—वा hm<sup>1</sup>fk, च b, no particle r.

<sup>a</sup> Cp. Sarvānukramāṇī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and R̥gvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya<sup>a</sup>.

इह hm<sup>1</sup>r, इव bfk.—सूर्यमेव च hm<sup>1</sup>rbfk, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. below, i. 69; Nirukta vii. 5; Sarvānukramāṇī, Introduction i. 11.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)<sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

इह m<sup>1</sup>b, इव hd, इव fkr.—अथवा hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, अथवा bfk.—तद्विव bfk, तद्विव hm<sup>1</sup>d.—

The end of the *varga* ■ here marked by च in hm<sup>1</sup>, not in hdkf.

<sup>a</sup> Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

## 2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons<sup>a</sup>.

<sup>a</sup> Cp. R̥gvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the R̥g-veda) but few; still fewer than these are those in which heaven is prayed for.

तुवाशिवो तु hm<sup>1</sup>rb, तुवाशिवो तु t, तुवाशिवसु r<sup>1</sup>r<sup>4</sup>.—इमेति hm<sup>1</sup>r, इमेति bfk r<sup>1</sup>r<sup>4</sup>.—वा: सु: r, ता सु: hfk, ता सुस् m<sup>1</sup>, ता सु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

चर्चयन्तिव hm<sup>1</sup>r, चर्चयन्तिव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवन्निर्वा सुवन्निर्वा hm<sup>1</sup>bfr<sup>2</sup>, सुवन्निव सुवन्निव r.—अभिनिस्तदर्थिभिः hm<sup>1</sup>r, अभिनिस्तदर्थिभिः bfr<sup>2</sup> (अर्थिभिः f), मन्त्रेष्वर्वाणुदर्थिभिः r<sup>1</sup>r<sup>2</sup> (r<sup>4</sup>r).

11. When the name of a deity is mentioned in the second person<sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

निधीयते Bhm<sup>1</sup>r<sup>2</sup>, प्रवृत्ति r.—तानेव देवतां विधायन्ती hm<sup>1</sup>bfr, तमिवाहुः सुवपन्नं मन्त्रं r.—The end of the *verse* is here marked by २ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamaṣṭapurusaḥ yagūś team itī caitena sarva-nāmnā*.

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवता hr<sup>2</sup>fkr<sup>2</sup>, तु देवता hm<sup>1</sup>, तद्देवता r.—अभिधाया hm<sup>1</sup>rbfk, अभिधाया r<sup>1</sup>r<sup>4</sup>.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृष्टान्ते देवता चास्मिन् hm<sup>1</sup>rbk, चित्रं तद्दृष्टते चास्मिन् r<sup>1</sup>r<sup>4</sup>.—एकस्मिन् hm<sup>1</sup>r<sup>4</sup>, एकस्म bfr, एतस्यां r<sup>1</sup>.—h has on the margin चित्रं तद् दृष्टते चास्मितेकस्यां षड्बु द्वयोरिति मासि पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

हृदो  $hm^1 b f k r^2$ , हृदोऽथो  $r$ .—य प्रवाचते  $Bhr^2 m^1$ , तस्य वाचते  $r$ .—अभिसूक्तं तु  $b f k r d h$  (corrected on margin in  $h$  to "सूक्तानि), अभिसूक्तानि (तान्वाच वाचस्वेकः).  $r^1 r^4$ .—The reading of  $15^{ab}$  in the text is that of  $Bhr^2 m^1$ ; instead of this  $r$  reads देवतिका तु वाचत्सु देवतायास्तदुच्यते.  $h$  has also on the margin सूधेतिका तु वाचत्सु देवतायास्तदुच्यते इति भाषे पाठः। With reference to  $15^{cd}$ ,  $h$  has on the margin: वाचत्सुर्वाः समाधितः कः।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandaś-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुत्  $hr^2 r^1 r^2$ , वा सुत्  $b f m^1$ , वा सुत्  $k$ , वा सुत्  $r$ .—तद्वदः  $h d f m^1$ , तद्वदः  $r$ , तद्वदः  $k$ , तद्वदि  $b$ .—वैविध्यमेवं  $Bhr^2 m^1$ , वैविध्यमेतत्  $r$ .—The end of the verse is here marked by  $३$  in  $h d m b f k$ .

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn<sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental<sup>b</sup>.

मन्त्रो  $h r b$ , मन्त्रे  $f k$ .—य वरुणादि  $hm^1 b f$ , य ऋमाजि  $r$ , य वरुणादि  $k$ .

<sup>a</sup> Cp. Nirukta vii. 13 and x. 42.

<sup>b</sup> Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

मन्त्रो वै  $hm^1 r$ , मन्त्रो वैः  $b f k$ .—वै ऋषः  $hm^1 r$ , वैः ऋषः  $b$ , वैर्षवः  $r^1 r^4 f k r^2 r^2$ .—आनि  $hm^1 r f k$ , आनि  $h r^4$ .—य आनिचित्  $Bhm^1 r^2$ , मन्त्रकृतः  $r$ .— $18^d = 41^d$ .

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described<sup>a</sup>. When a hymn is broken up (*bhinne*)<sup>b</sup>, one should here state the deity from (its) characteristic mark<sup>c</sup>.

• शिवं  $hm^1 r^2 br^2 r^2$ , • शिवं  $fkr^2$ , • शिवं  $r$ .—देवतामिह चिह्नतः  $m^1 r b f k$ , देवता चिह्न-  
भेदतः  $h d$ . No various reading ■ given by Rājendralāla Mitra.

<sup>a</sup> This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādikṣa-devata*, Nirukta vii. 4), but the deity of which, as a whole, ■ Prejāpati (cp. below, vii. 16; Sarv. x. 18; Sieg. Sagenstoffe, p. 8). <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sākta-bheda-prayoge* in Sarvāṅkramapī i. 139. <sup>c</sup> Cp. Sarvāṅkramapī l.c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful<sup>a</sup>.

यथावत्  $hm^1 r$ , तथावत्  $b f k$ .—कर्मसु  $hm^1 r b$ , कर्म प्र<sup>a</sup>  $fkr^2$ .—The end of the *verses* is here marked by § in  $hm^1 b f k$ .

<sup>a</sup> Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

### 5. Origin of names.

22. <sup>a</sup> Because the praisers, at the beginning and end of hymns, proclaim the occasion<sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना  $b f k r^2$ , देवता नाम्ना  $r^1 r^4$ , देवता नाम्ना  $hm^1 r^2$ .—उपेक्षेति  $h b f k r$ , उपेक्षेति  $h m^1$ , उपेक्षेति  $r^1 r^4$ .

<sup>a</sup> Text, with translation and notes, of the following passage (22-33) on the origin of names has been printed by me in Album-Kern (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?'<sup>a</sup>

सत्त्वानां  $r^1$ , सत्त्वानां  $i$ , सत्त्वानां all the rest. — वा  $b f k r^1 r^2$ , वा  $hm^1 r$ . — यद्वा  $r^1 r^4$ , यद्वा  $hm^1 r b k$ .

<sup>a</sup> This expression ■ equivalent to *laukṣyānām*: cp. *laukṣyānām vaidīkṣānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

**पुराणाः** all MSS. except  $r^1r^4$ , which have **पौराणाः**.—**मन्वते**  $hr^2$ , **मन्वते**  $Bm^1r^1r^4d$  : I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because  $h$  and  $r^2$  are the most correct of the MSS., and because **मन्वते** is very easily altered to **मन्वते**, as is proved by the fact that  $d$ , which is a copy of  $h$ , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>.'

**यदृच्छीयवचनात्**  $hm^1rb$ , **यदृच्छीप्रवराणात्**  $f$ , **यदृच्छीयवचनात्**  $r^1r^4r^5$ .—**तच्चामुखायवाच**  $bfk$ , **तच्चामुखायवाच**  $r^1r^4$ , **तच्चामुखायवाचपात्**  $hr$ , **तच्चामुखायवाचपात्**  $m^1$  (the syllables **परा** in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas*. <sup>b</sup> Lit. 'the condition of being the descendant (*āyana*) of him (*asusya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathitara say, 'from four: from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

**एधीतराः**  $hm^1rbf$ , **एधीतराः**  $kr^2$ .—Between **इति** and **तच्चार्क**  $fk$  insert **यामानि कर्मतत्त्वाद् शोभते**, evidently copied by mistake from 27<sup>ab</sup>.—**चार्चवैकल्याद्**  $hm^1rb$ , **चार्चवैकल्याद्**  $fkr^2r^5$  (**वैकल्याद्**  $f$ ), **च च वैकल्याद्**  $r^1i^4$ .—The end of the *varga* is here marked by ५ in  $bfdm^1$ , not in  $k$ .

<sup>a</sup> *Artha-vaśirūpya* here corresponds to *rūpa* in 25.

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action: prayer and form and utterance<sup>a</sup>, all arise from action.

**कर्मतत्त्वाद्**  $hr^1r^2m^1bfk$ , **कर्मदां वाद्**  $r$ .—**चाचं**  $hr^2br^2r^5$ , **चाचं**  $r$ , **चाचं**  $fk$ .

<sup>a</sup> *Rūpa* here corresponds to *artha-vaśirūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent<sup>a</sup>, as well as from addition and extraction, is simply action: and so hear (what) the reasons (are).

१५. *अपेक्षितं* hrb, *चक्रवर्त्योपपन्नत्* fkr<sup>2</sup>, *चक्रवर्त्योपपन्नत्* r<sup>1</sup>r<sup>4</sup>.—*तथापि* all MSS. except b, which has *तथापि*.—*कुरुष्व* m<sup>1</sup>bkr, *कुरुष्व* r, *कुरुष्व* hr<sup>3</sup>d.—*हेतुः* Bhm<sup>1</sup>r<sup>1</sup>, *हेतुः* r. The evidence of the MSS. is so strongly in favour of the ungrammatical use of the nom. for the acc., that I have retained ■ as an original inaccuracy (due perhaps to the metre). The *Rgvidhāna* has instances of the same loose usage (i. 3. 4; iii. 4. 1). *हेतुः* (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. i. 46).

\* *Yadrakayā* ■ the only word here and in 25 which is not in the ablative, probably owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt* (for *as yat*) in 25 was probably due to *yadrakayopavasanāt* being understood by the copyist as one expression and the consequent necessity of making up the number nine in some other way. The corruption ■ not repeated in 28 because of the absence of this necessity. *Yadrakayā* (coll. *nāma*) is explained below (i. 30) as *yādrakikayā nāma*.

29. Creatures arise from action; from action (comes) the intercourse of beings. And a being comes into existence somewhere; it is produced from (its) abode.

*जवाः* hm<sup>1</sup>r, *जवाः* r<sup>1</sup>bkr<sup>2</sup>.—*जर्मतः सत्त्वसंनतिः* hm<sup>1</sup>rb, *जर्मतः सत्त्वसंनतिः* f (यावतिः r<sup>2</sup>), *जर्मतः सत्त्व जायति* r<sup>1</sup>.—*ज्ञापितं* all MSS. except r<sup>1</sup>r<sup>4</sup>, which have *ज्ञातो*.—*संजायति* सत्त्व k, स जायति सत्त्व hr<sup>3</sup>d, संजायति सत्त्व fm<sup>1</sup>r, संजायते सत्त्व b, विद्यते सत्त्व r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other: one should know that that also is here (derived) from a comparison with some (form of) becoming.

*तु नामाभिधीयते* hm<sup>1</sup>r, *नाम नामाभिधीयते* fkr<sup>2</sup>, *नाम नामाभिधीयते* r<sup>1</sup>r<sup>4</sup>, *नाम नामाभिधीयते* b.—*अपेक्षितं* hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>4</sup>, *अपेक्षितं* bkr<sup>2</sup>, *अपेक्षितं* r.

31. For there is no (form of) becoming unconnected with action, nor is any name meaningless. Names have no other source than becoming; therefore they are all derived from action.

*न नामासि* hm<sup>1</sup>r, *न नामाह* b, *न नामाह* f, *न नामाह* kr<sup>2</sup>.—The end of the *varga* is here marked by ६ in hd, by १६ in fk, not at all in bm<sup>1</sup>.

#### 7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addition

simply becomes a prayer : from (words expressing) luck, such as *svasti* (welfare),

यह  $hm^1bfk$ , यत्  $r$ .—यस्यवास  $hm^1r$ , यस्यं च  $b$ , यस्यं च  $r^1r^4fkr^2$  (यत्  $f$ ).—  
मयस्य तु  $m^1rfk$ , मयस्य हि  $hb$ .—सस्मादेर्मन्त्रादिह  $hm^1bkr^2r^5$ , सस्मादे मन्त्रानि  
ह corrected to दिह  $f$ , सस्मादेर्मन्त्रानि च  $r$ , सस्मादे मन्त्रानि च  $r^1r^4$ .

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'\*

अपि कुत्सित\*  $hm^1rb$ , अपि कुत्सित\*  $f$ , अपि कुत्सित\*  $kr^2$ .—हह  $bfr$ , अपि  $hr^4$ .—  
विदितामहि  $hm^1rfk$ , वि[दिताम]पि  $b$ , विदितामपि  $r^1r^4$ .

\* That is, even ordinary names are based on the principle of avoiding what is in-  
auspicious. Cp. Nirukta i. 20, where  $ku$  is  $ku-cara$  is interpreted as *kutetta* if the word is  
an epithet of 'beast' (*mṛga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये  $Bhm^1r^2$ , ये  $r$ .—ये च  $hr$ , ये च  $bfr$ .—प्रभावादिबलात्मनः  $hr^2fr^2r^7$ , प्रभावा देव-  
तात्मनः  $m^1k$ , प्रभावादिबलात्मनः  $b$ , वाक्प्रभावादि बलात्मनः  $r$ .

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवदित्वा  $m^1r^2r^2$ , प्रवदित्वा  $k$ , प्रवदित्वा  $hdbfr$ : cp. the various readings in 57.

\* The figures 35-39 refer to the śloka below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*ārā*), narration (*ākhyāna*), plaint (*paridevā*), blame (*śloka*), and laudation (*pramāṇa*) are given.

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*vāṇī*) we have *vāṇī* in 53.  
in 53.—The end of the verse is here marked by ॐ in  $m^1dfk$ , not in  $b$ .

<sup>b</sup> Simply *ākhyāna*

### 8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

*अन्तेष्टा*  $r^4$ , *अतिरोष*  $fkr$ , *अतिवेच*  $b$ , *अतिवेच*  $hm^1r^7$  (cp. the various readings in 55).—*अतिवाक्यं तवेच*  $chm^1r^2r^7$ , *अतिवाक्यं च नाम अत्*  $r$ , *अतिवाक्यं च नाम अत्*  $bfk$ .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

*अनादापह्नी*  $hm^1rfk$ , *अवाह्मणी*  $b$ .—*च ह*  $bm^1r^2r^7$ , *च ह*  $b$ , *च ह*  $k$ , *च च ह*  $f$ , *च अत्*  $r$ .—*अज्वरी*  $hm^1$ , *अज्वरी*  $bfr$  (cp. various readings in 56).—*अज*  $Bhm^1r^3$ , *नाम*  $r$ .

39. abuse (48), eulogy<sup>a</sup>, invective (49), curse<sup>b</sup> (49, 58); preposition, particle, noun, and verb<sup>c</sup>;

*आकीर्णी*  $hm^1r^3br^7$ , *आकाशी*  $fk$ .—*निष्ठव*<sup>a</sup>  $hr^3m^1r^7(f)$ , *निष्ठव*<sup>a</sup>  $kr^2$ , *निष्ठव*<sup>a</sup>  $r$ .—*विप*:  $hbfbk$ , *आविप*:  $r$ .—*उपसर्ग*<sup>a</sup>  $hm^2rb$ , *उपसर्ग*<sup>a</sup>  $r^1r^4fkr^2$ .—*विपात*  $hbfbk$ , *विपाता*  $r^1r^4$ .

<sup>a</sup> No example of this category (*abhiṣṭa*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭa*). <sup>c</sup> These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present<sup>a</sup>, and future; masculine, feminine, neuter<sup>b</sup>: of such a nature are the formulas in all the Vedas everywhere.

*अविषं*  $chm^1k$ , *अविषं*  $f$ , *अविषं*  $br$ .—*पुन*<sup>a</sup> MSS.—*स्त्री*  $chm^1r^3br^7$ , *स्त्री*  $fk$ , *स्वयं*  $r$ .—*सर्ववेदे*  $Bhr^3m^1$ , *सर्ववेदे* *विपति*  $विपति$ :  $r$ , *सर्ववेदे* *विपति*  $विपति$ :  $r^4$ .

<sup>a</sup> *Bhavya* here meaning 'present,' in i. 61 means 'future.'

<sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

*वाक्यार्थदर्शनाधीना*  $hm^1bfr^2r^7$ , *तेषां निदर्शनाधीना*  $r$ .—*धर्म*:  $hm^1r$ , *धर्म*  $bfbk$ .—*ब्राह्मणे* *वाच* *करो*  $ch$  *निबन्धने*  $ch$  *आनिषित्*  $hm^1rbfk$ , *विधौ* *करो*  $ch$  *देवे*  $ch$  *निबन्धने*  $ch$  *कहिंचित्*  $r^1r^4$ .—The end of the *verse* is here marked by  $■$   $hm^1bfbk$ .



## 9. Definition of noun and verb.

42<sup>a</sup>. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

• चरितेतिह<sup>rbk</sup>, • चरितेतिह<sup>hm<sup>1</sup>f</sup>.—इत्वं<sup>hm<sup>1</sup>b</sup>, इत्वे<sup>rfk</sup>.—तदपर<sup>hm<sup>1</sup>b</sup>, तदापर<sup>fk</sup>.—42-45 are omitted in *r<sup>1</sup>r<sup>4</sup>*.

<sup>a</sup> The text and translation, with notes, of 42-45 have been printed in *Album-Kern*, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विमल्लयः<sup>hr<sup>2</sup>r<sup>2</sup>m<sup>1</sup></sup>, विमल्लयः<sup>fk</sup>.

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियामिनिर्बुत्तिवशेन<sup>m<sup>1</sup>r</sup>, क्रियामिनिर्बुत्ति<sup>f</sup>, क्रियामिनिर्बुत्तवशेन<sup>b</sup>, क्रियामिनिर्बुत्तिवशेन<sup>bfk</sup>.—विद्म<sup>m<sup>1</sup>bfk</sup>, विद्म<sup>b</sup>.

<sup>a</sup> That is, which expresses sequence of time; the expression is taken from *Nirukta* i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियामिनिर्बुत्ति<sup>m<sup>1</sup>rfb</sup>, क्रियामिनिर्बुत्त<sup>b</sup>.—ऊहन्मयन्महिती<sup>hm<sup>1</sup>fr</sup>, ऊहन्मयन्महिती<sup>b</sup>.—विमल्लयव<sup>hm<sup>1</sup>r</sup>, विमल्लयव<sup>fk b</sup>. The end of the *varga* is here marked by *Q* in *hm<sup>1</sup>bfk*.

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधागीह<sup>hr<sup>2</sup>r<sup>2</sup>m<sup>1</sup>bfk<sup>2</sup></sup>, विविधान्वयि<sup>r</sup>.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता चाग्नीः<sup>hr<sup>1</sup>r<sup>2</sup>b<sup>2</sup>m<sup>1</sup></sup>, प्रोक्ता चा<sup>fk</sup>, प्रोक्ताऽचाग्नीः<sup>r</sup>.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e.g. the formula) 'and thy mother' (*mātā ca*)<sup>a</sup> reviles.

मन्त्रे  $hm^1rb$ , मन्त्रः  $r^1r^4$ , मन्त्रः  $r^1r^4fk$ .—प्रसंगाभिव्यक्त  $hm^1rbfk$ , प्रसंगाभिव्यक्त  $r^1r^4$ .—  
सौमरे:  $m^1$ , सौमरे:  $hr$ , सौमरे  $b$ , सौमरे  $fk r^2$ .—माता वेत्  $hm^1r$ , माता वेत्  $fk r^1r^2r^5$ .

<sup>a</sup> VS. xxiii. 25; TS. vii. 4. 19<sup>b</sup>; SB. xiii. v. 2<sup>b</sup>; TB. iii. 9. 7<sup>b</sup>; ASB. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhidam*: x. 48. 7) there is invective (39);

सङ्ग मोक्षमङ्ग  $hm^1r$ , सङ्ग मोक्षमङ्ग  $b$ , सङ्गमोक्षमङ्ग  $f$ , सङ्गमोक्षमङ्ग  $kr^2$ .—भिन्ना  $hm^1br$ , तिदा  $fk r^2$ .

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

हृषीति  $hm^1rbfk r^2$ , हृषादि  $r^4$ .—परिदेवता  $hm^1rl$ , परिदेवता  $fk r^2r^4r^5$ .—The end of the *varga* is here marked by 90 in  $hb fkm^1$ .

### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āst*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṃ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीत्  $hm^1rbfk$ , आसीद्विषत्  $r^1r^4$ .—कत्वता  $hm^1r$ , कत्वता  $r^1r^4bfk$ , कत्वता  $r^5$ .—  
उच्यते  $hm^1rbfk$ , उच्यते  $r^1r^4$ .

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संज्ञाप  $bfkr$ , संज्ञाप  $hm^1$ , संज्ञाप  $r^1r^3r^4$ .—समुपोष मे  $hr^3m^1B$ , समुपोष मे  $r$ .—प्रति-  
षेधोपदेशी  $hm^1rbfk$ , प्रतिषेधापदेशी  $r^4r^5$ .

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avirām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विद्यायः खान्  $br^3r^2r^2b fkm^1$  (no *visarga*  $b fkm^1$ ), विद्यायसु x.—अवीरामाजनः  $br^3r^4m^1b fkr^3$ , अवीरामिव माम् x.

<sup>a</sup> *ākhyāna* here corresponds to *pevitākhyāna* in 36. <sup>b</sup> *Vāṅm* here corresponds to *vīlapitam* in 36; the latter expression is also used in Nirukta v. 2 with reference to the above passage (i. 179. 4). <sup>c</sup> In Nirukta vii. 3 this passage is, however, described as *plaint* (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) *Śunaḥśepa*, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)<sup>b</sup>,

मुनःप्रियि  $m^1r$ , मुनःप्रियि b, मुनःप्रियि  $r^5$ , मुनःप्रियि f, मुनःप्रियि  $kr^2$ , (\*री) सत अवि  $r^1r^4$ .—तुको ह खान्  $hm^1r f k$ , तुको ह खान् b.—Instead of 54<sup>ad</sup>, as given in the text according to  $hm^1r b f k$ , a totally different line occurs in  $r^1$ : चां कस्ययन्ति जोऽरयः परि-चावृत्तमिह ते, the first *pāda* of which is the *prafika* of a *kāṭha* mentioned below (viii. 45).

<sup>a</sup> Cp. below, viii. 44; Meyer, *Rgvidhāna* xxiii, xxvii. <sup>b</sup> The author here seems to have been unable to quote an example of *aupātka*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of *Aitāsa*<sup>a</sup>; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1–3)<sup>b</sup>, again, (expresses) an obstacle (37).

स्वितश्वस  $m^1h f k$ , स्वितश्वस br.—यः  $Bhm^1r^2$ , नुः x.—महानग्ना<sup>a</sup>  $hm^1r f k$ , महानग्ना<sup>a</sup> b.—खान्  $hm^1$ , खान्  $fkr^2$ , खा b, नु x.—प्रतिरावो  $hdf$ , प्रतिरावो  $kr^2$ , प्रतिरोधो  $bm^1r$  (cp. above, 37).—मुनिव्यपि  $m^1hr^2f$ , मुनिव्यपि  $kr^2$ , मुनिव्यपि  $br^1$ , मुनिव्यपि r.—The end of the *varga* ■ here marked by ११ in  $hdm^1f$ , not in  $bk$ .

<sup>a</sup> See *Aitareya Brāhmaṇa* vi. 33. 1, and *Sāyana's* comment in *Aufrecht's* edition; also *Haug*, vol. ii, p. 434. <sup>b</sup> Cp. AB. vi. 33. 19, *Haug*, vol. ii, p. 435.

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svah*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्विह hm<sup>1</sup>r, प्रमादस्त्विह b, प्रमादस्त्विह fkr<sup>2</sup>.—न ख ख hm<sup>1</sup>r<sup>3</sup>f, नमस् kr<sup>2</sup>, नमस् r, omitted in b.—अपहृवः bhr<sup>2</sup>m<sup>1</sup>, अपहृव f, अपहृव k, अपहृव r<sup>2</sup>, अभिज्ञवः r.—संखरः hrm<sup>1</sup>, संखरः fk.—56<sup>d</sup> and 57<sup>a,b</sup> are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmāye*: iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau*: AV. xx. 133. 1-6)<sup>b</sup>.

आमयेऽपहृवो r<sup>4</sup>, आमयेऽपहृवो r, आमयेऽपहृवो r<sup>2</sup>, आमयेऽपहृवो hd, आमयेऽपहृवो b, आमयेऽपहृवो fkr<sup>2</sup>, आमयेऽपहृवो m<sup>1</sup>.—नेवा hdm<sup>1</sup>bfk, नेति r.—प्रवदित्वा hr<sup>3</sup>kr<sup>2</sup>, प्रवदित्वा fhm<sup>1</sup>dr (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmāye* 'pānava na), the transposition of the negative is remarkable, and we have thus two examples of *apānava* and none of *abhiṣṭava*: see note on i. 39. <sup>b</sup> The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āstī*: x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprajāh santu*: i. 25. 5<sup>c</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bhā-dram*: i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

मद्रम् hdm<sup>1</sup>r, मद्रम् bkr<sup>2</sup>.—जीतमे m<sup>1</sup>, जीतमे hbfkr<sup>2</sup>. The author of i. 89. 8 (*bhā-dram karṇebhā*) is Gotama, that of iv. 11. 7 (*bhādraṇ te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading जीतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e.g. as जीतमे, 'in the hymn of Gotama' (but गार्तसदे in iii. 36). (In ii. 129 hbm<sup>1</sup> have wrongly जीतमे for जीतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse' (39) is twice exemplified, once as *śāpa* (49), and once (57) as *abhiśāpa*. <sup>c</sup> This is the second example of *āśis* (35). *Apānava* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम्  $hm^1r^2bfr^2r^7$ , इहार्चयम्  $r$ .—प्रयोजयत्  $hm^1r^2fk$ , प्रयोजे तच्च  $b$ .

60. These contents (*vākyaārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

एतां सूक्तमागिनीम्  $hm^1bfr$ , एतां सूक्तमागिनीम्  $r^1r^4$ , एतां सूक्तमागिनीम्  $kr^2$ .—संययती  $hm^1rb$ , संययते  $fr^2$ .—त्वया  $hm^1rb$ , तया  $r^4$ , त्वं जानुः  $f$ , त्वां जानुः  $kr^2$ .—The end of the *varga* ■ here marked by १२ in  $bdbf$ , and by ३२ in  $k$ , not at all in  $m^1$ .

<sup>a</sup> These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^2m^1bfr^2r^7$  read  $6r^{2b}$  as in the text;  $r$  has मयमूर्तं मयिष्यन्न मयमं ज्ञायरं च यत् ।

<sup>a</sup> *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācya*)<sup>a</sup>.

एवा  $hm^1rbfk$ , एवा  $r^1$ .—यद्  $Bhr^2m^1$ , तद्  $r$ .—च वाचं  $hdr^2m^1b$ , च वाचं  $r^2r^7$ , च वाच  $f$ , च वाच  $k$ , वाचय  $r$ .

<sup>a</sup> That is, Prajāpati is a form of the supreme Brahma, which alone ■ eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

ऊर्लिव  $hr^2m^1bfr^2r^7$ , ऊर्लिव  $r$ .—निवेक्ष्य खिनु  $hm^1r$ , निवेक्ष्यः खिनु  $b$ , निवेक्ष्यास्व  $f$ .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतिषु hdr, एतद्भूतिषु m<sup>1</sup>, एतद्भूतिषु b, एतद्भूतिषु f, एतद्भूतिषु k, एतद्भूतिषु r<sup>1</sup>r<sup>4</sup>.—अक्षितं hm<sup>1</sup>rbfk, अक्षितं r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एव हि hm<sup>1</sup>r<sup>3</sup>r<sup>7</sup>, एव च bfr<sup>3</sup>, एव च r.—The end of the verse ■ here marked by ९३ in bfrkm<sup>1</sup>hd.

#### 16. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati<sup>a</sup>, but in that (celestial) world, Agni Śuci<sup>b</sup>.

पवमानोऽपि ह hm<sup>1</sup>rbfk, पवमानापि ह r<sup>1</sup>r<sup>4</sup>.—अविर्वयसतिः Bhr<sup>3</sup>m<sup>1</sup>, अविषु पावकः r.—अमुष्मिन्म m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अविष f, अविष hd, अविष bkr.

<sup>a</sup> Agni is called Vanaspati in AV. v. 24. 3: cp. St. Petersburg Dictionary sub voce.

<sup>b</sup> Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4<sup>3</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara<sup>a</sup>.

इक्षितः r<sup>1</sup>r<sup>2</sup>r<sup>5</sup>bfk, इक्षितः hm<sup>1</sup>r.—जातवेदाः r, जातवेदा hdm<sup>1</sup>bfk.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakaṇḍa of the Naighaṭṭaka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūri considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

अयं नतः स ह hm<sup>1</sup>rbfk, अयं स ह संयुतः r<sup>1</sup>r<sup>4</sup>.—स युतः hm<sup>1</sup>rbfk, सु युतः r<sup>1</sup>r<sup>4</sup>.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities<sup>a</sup>.

मघतो hr<sup>3</sup>m<sup>1</sup>, मघतो bfr.—वायुरेव च hm<sup>1</sup>rfk, वायुरेव वा b.

<sup>a</sup> Cp. *tīra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramapī, Introduction ii. 8 (with Śaṅkara's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत्  $hm^1r$ , तत्तत्  $fk$ , तत्तत्  $b$ .—तत्तत् तत्तत्तु  $hr^2m^1br^2r^1$ , तत्तत् तत्तत्तु  $f$ , तत्तत् तत्तत्तु  $k$ , तत्तत् तत्तत्तु  $r$ .—The end of the *varga* is here marked by १४ in  $hdhm^1fk$ .

<sup>a</sup> Cp. Nirukta vii. 5: *tāṁ mākābhāgyāś caitanyāś api bahant nāmadheyāni bhavanti*.

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhāti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)<sup>a</sup>.

नामानि यद्विष्णुः  $hfr$ , नामानि यद्विश्वः  $k$ , यन्नामानि वेङ्कटः  $b$ .—\*योयिताम्  $hm^1br$ , \*योयिताम्  $fk^2$ .

<sup>a</sup> Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaratarajannmāṇāḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टाया  $m^2rbfk$ , प्रतिष्ठाया  $bd$ , प्रदिष्टायु  $r^1$ .—तत्तत्तत्तत्  $hm^1fkr$ , तत्तत्तत्तत्  $b$ .—विषिदिष्टं यद्विष्णुः ताः  $hm^1rbfk$ , विषं विषिदिष्टं तु  $r^1r^4$ , ताः  $r^6$ .

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पुष्यं पुराणं तुक्ता  $hm^1fr$ , \*विष्णुता  $kr^2$ , \*वीर्यताः  $r^4$ , पुष्यपुरविष्णुता  $b$ .—वीर्यादि  $hm^1rfk$ , वीर्यादि  $b$ , वीर्यादि  $r^1r^4$ .—यद्यद्विष्णुः प्रकीर्तते  $hm^1rbfk$ , यद्यद्विष्णुः प्रकीर्तते  $r^1r^4$ .

<sup>a</sup> Cp. Nirukta vii. 4: *ātmā sarvaṁ devasya*.

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवाः  $r^{(4)}$ , तेजस्विवधवाः  $m^1$ , तेजस्वे बधवाः  $hd$ , तेजस्वे बाधवाः  $r^2$ , तेजस्वे बाधवा  $r$ , तेजस्वे बाधवः ( $\text{स्वत् } b$ )  $br^1r^2$ , तेजस्वे बाधवा  $kr^2$ .—यस्य चत्  $Bhr^2$ , तस्य तत्  $r$ .

\* See Nirukta vii. 4: *ātmatvaipūṣe vaiho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

वज्रदेवता कुतसो  $kr^2$ , वज्रदेवतायाः कुतसो  $rd$ , वज्रदेवता या कुतसो  $hm^1bf$ . The MS. evidence is in favour of a pīḍa of nine syllables (cp. ii. 25 and viii. 62).—द्विपत्सं-कुतस्य  $hm^1r^2r^2r^2r^2$  ( $\text{स्वत् } f$ ), द्विपत्संततस्य  $kr^2$ , द्विपत्सकुतस्य  $b$ , द्विपत्सः कुतस्य  $r$ .—पत्नीनामेव  $hrb$ , पत्नीनामिव  $m^1fkr^2r^2r^2$ .—The end of the *varga* is here marked by १५ in  $idbf$ , not in  $m^1k$ .

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः कुतो  $m^1r$ , ताया कुतो  $hdbrk$ .

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

कुताम् सर्वाङ्  $hdm^1$ , कुताम् सर्वाङ्  $r$ , कुतां सर्वाङ्  $b$ , कुतस्तर्वाङ्  $fk$ , कु या सर्वाङ्  $r$ .—तस्मिन्  $hdm^1fk$ , तस्मिन्  $b$ , तस्मिन्  $r$ , तस्मिन्  $r^1r^2$ .

78. That deity to whom the oblation is offered, and to whom the hymn belongs\*, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निहयति  $hr^2m^1$  (cp. Nirukta vii. 18), निहयति  $rbfk$ .—यस्य  $hrbf$ , यस्य  $kr^2$ .—सूक्तं च  $hm^1bfk$ , सूक्तं तु  $r$ .—सैन तच्च  $hrbfk$ , तच्च तच्च  $r^1r^2$ .—अथापि  $hm^1r$ , अथ  $fk$ , अथा  $b$ , अथो  $r^1r^2$ .—आत्  $hrfk$ , आत्  $b$ , आत्  $r^1r^2$ .—या कुताः  $hdm^1f$ , या कुता  $b$ , या कुता  $k$ , याः कुताः  $r$ .

\* Cp. Nirukta vii. 18: *yas in sūktam bhajate, gāmai kavir ārupyate*.



79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति  $hm^1rbfk$ , इह  $r^1r^4$ .—इतिनाम्  $hm^1rbf$ , इतिनाम्  $kr^3$ .—समासेनेवमुक्तम्  $hm^1rbfk$ , समापयन्तु तत्सर्वम्  $r^1r^4$ .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

जाज्ज<sup>1</sup>  $m^1br^1r^5$ , जाज्ज  $hrfk$ , जाज्ज:  $r^4$ .—अंज: अज्जो  $f$ .—The end of the *varga* is here marked by अङ्ग in  $hdbm^1$ , not in  $fk$ .

<sup>a</sup> Op. above, i. 2, 4.

### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises:

सत्ताम्<sup>a</sup>  $hrfk$ , सत्ताम्<sup>a</sup>  $b$ .—देवतायद्  $r^1r^4$ , देवता च  $rbfk$ , देवता च  $hd$ .— $8r^{4d}$  is the reading of  $hdrfk$ ; तुद् - - - च तावु ता वुतिषिद्  $b$ .

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Brhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

येस्त्वयिर्  $rbf$ , येस्त्वयिर्  $k$ , येरयिर्  $r^4$ , यस्त्वयिर्  $hdm^1$ .—पूवा वायुमवो  $hdr$ , पूवा वायुमवो  $f$ , पूवा वायुमवो  $k$ , एवा वायुमवो  $b$ , पूवोवा मवो  $r^1r^4$ .

83. the Two Worlds, the divine Maruta, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवो च  $m^1br$ , देवो हि  $hd$ , देवो वि  $fk$ .—सह च  $fk$ , अह च  $b$ , च सह  $m^1$ , च मह  $hd$ .—तावुमो  $hrfk$ , ता ज्जो  $m^1$ .

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मत:  $hrfk$ , मज:  $b$ , मज:  $r^4$ .—रचसंयुता:  $hrfk$ , अं-उता  $b$ , अंयुत:  $r$ , अंयुत:  $r^4$ .

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

यूतिर्दग्निश्च hrbfk, यूतिर्दग्नु च  $r^4$ .—The end of the verse is here marked by १७ ■ hdbfm<sup>1</sup>, not k.

### 18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*havispankti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः  $hr^2r^4m^1$ , हविष्मद्भिः bk, हविषाद्भिः b, हविष्मद्भिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

वज्रमती  $hm^1r^2bf$ , वज्रमती k, वज्रितम्  $r^4$ .—वामधिविच  $hm^1r^2bfk$ , वामनिच  $r^4r^4$ .—वज्रहस्ता  $hm^1rf$ , वज्रहस्ता bk.—वज्रेण  $hm^1rf$ , वज्रेण k, वज्रेण b.

<sup>a</sup> The same expression, *balakṛtā*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वेद्य  $hr^4bfkr^2$ , सर्वेद्यु  $rm^1$ .—वामधिविच  $Bhr^2$ , वामनिच  $r$ .—मजतेऽच धैः hrfk, मजते च धैः b, मजते च चः  $r^2r^2$ , मजतेऽचिधैः  $r^4$ .

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्यन्मती hr, अवस्यन्मती  $m^1$ , अवस्यन्मती  $bfr^2r^4$ .

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

चयं hm<sup>1</sup>r, हयं bfk.—प्रवीकस्त्वितिवां hm<sup>1</sup>rff, प्रवीकस्ते तेवां b.—ज्योतिषां विषु hm<sup>1</sup>r, ज्योतिःषु विषु r<sup>2</sup>r<sup>4</sup>, ज्योतिष्वनुषु b, ज्यो षु वि च fk.—वर्तताम् m<sup>1</sup>, वर्तताम् bfr, वर्तताम् hd.—The end of the verse is here marked by १८ in hdm<sup>1</sup>bf, not in k.

<sup>a</sup> Cp. i. ■ and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led<sup>a</sup> (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं वृमिर् b, यमिर् hm<sup>1</sup>, यमिर् fk.—च तम् hm<sup>1</sup>rffk, चकत् r<sup>4</sup>.—चक्रतुः hm<sup>1</sup>, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

<sup>a</sup> The root *si* being etymologically connected with the second part of the name (cp. *nīṣ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)<sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpṛnataḥ*)<sup>b</sup> both worlds<sup>c</sup> (separately).

हि जातः सन् r<sup>4</sup>, हि जातस्य hm<sup>1</sup>b, हि यतस्य f, हि यतस्य kr<sup>2</sup>, च जातस्य r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii. 30; cp. मधमस्य for मधमः स in ii. 44, and दारस्य for दारसु in iii. 6.—यद्वाच hm<sup>1</sup>rff, यद्वाच k, यद्वाच r<sup>4</sup>.—नामानौ hm<sup>1</sup>fk, नामानाच् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमौ, not to उमौ), उमौ omitted in f.—समाभुतः hrf, समाभुतः m<sup>1</sup>bk, समभुताः r<sup>4</sup>.

<sup>a</sup> This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātsai veda tsai vaimam viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). <sup>b</sup> *Samāpṛnataḥ* (cp. r<sup>4</sup>) would be the usual word in this sense. <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)<sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विष्वज्जयम् hdm<sup>1</sup>r, विष्वज्जयम् f, विष्वज्जयम् b, विष्वज्जयम् kr<sup>2</sup>, उचमिरयम् r<sup>4</sup>.—एतिवां hrbfk, एकसु r<sup>4</sup>.—वस्यती hr<sup>2</sup>, वस्यती m<sup>1</sup>r, वस्यती r<sup>4</sup>, वस्यति bfk.

<sup>a</sup> Cp. ii. 59: *virjāna apāḥ*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays : therefore (the poet) calls them hairy ones (*keśinah*)<sup>a</sup>.

अग्निनिः केस्यं  $hdm^1r^5$ , अग्निनिः केस्यं  $f$ , अग्निनिः केस्यं  $r^2$ , अग्निनिः केस्यं  $k$ , अग्निनि केस्यं  $b$ .—देव  $hm^1bfk$ , देव  $r^2r^4$ , देव  $r$ .—असौ तु  $r$ , असौ तु  $fk$ , असौ तु  $hdm^1$ , असौ तु  $b$ .—तेनैवाग्  $m^1r$ , तेनैवाग्  $r^4$ , तेनैव  $hd$ , तेनैवाम्  $b$ , ते तान्  $fk$ .

<sup>a</sup> Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)<sup>a</sup>: i. 164. 44).

संज्ञायते  $hδr$ , संज्ञायते  $m^1$ , संज्ञायते  $fk$ , संज्ञायते  $b$ .—प्रक्रियासु चयः केसिण इत्युचि  $hm^1r^5fk$  (यत्तुचि  $fk$ ), प्रक्रिया----- $b$  [the same lacuna similarly marked occurs in  $f$ , but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रक्रियाणि कृतवन् इतीचि च  $r^4$ .—The end of the *varga* is here marked by १९ in  $hδbfm^1$ , not in  $k$ .

<sup>a</sup> Cp. Sarvānukramapī on RV. i. 164.

## 20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth<sup>a</sup>: for the whole of this world is pervaded by them.

न वेदिषां  $bfk$ , न वेदिषां  $hdm^1$ , न वेदिषां  $r$ , न वेदिषां  $r^4$ .—विमूतिस्त्राणय वा  $hδr^5m^1f$   $kr^2$ , विमूतिस्त्राण-- वा  $b$ , विमूतिः स्त्राणय वा  $r$ . Cp. विमूतिस्त्राणयसंभवन i. 104, ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas<sup>a</sup>.

वेदानरं  $hm^1r^5bfk$ , वेदानरे  $r^1r^4$ .—अग्निं  $hm^1rb$ , अग्निं  $fk$ , अग्नी  $r^1r^4$ .—वेदानरः  $m^1r$ , वेदानर  $hδbfbk$ .—जातवेदासु  $Bhm^1r^1r^4$ , जातवेदाश्च  $r$ .—तथैते  $hm^1b$ , तथैते  $fk$ , तथैवौ  $r^1r^3r^2r^5$ , तथैव  $r$ .—जातवेदसौ  $Bhdm^1r^1r^3$ , जातवेदसि  $r$ .

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete ullare jyotiṣi jātavedasā ucye.*

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (ca) they appear praised separately<sup>a</sup>.

\* कृतातत्वाद् bdr, विकृतातत्वाद् m<sup>1</sup>, विकृतात्वाद् r<sup>1</sup>r<sup>4</sup>, विकृतात्वाद् b, विकृतात्वाद् ■.—  
आग्निमन्त्रासु तेजसः hm<sup>1</sup>r, स्वा तु तेजसः b, स्वा सु तेजसः fk, स्वास तेजसः r<sup>1</sup>r<sup>4</sup>.—तस्य  
तस्यैह hm<sup>1</sup>r, यस्य यस्यैह r<sup>1</sup>r<sup>4</sup>, तस्य तस्य ह fkr<sup>2</sup>r<sup>2</sup>, तस्य तस्यह b.—देवस्य hm<sup>1</sup>r fk, देवस्य  
b.—य पुष्यस्युताः hm<sup>1</sup>:<sup>3</sup>fkr<sup>2</sup>, ते पुष्यस्युताः r, सुतिषु सुताः r<sup>4</sup>, सुषु सुता b.

<sup>a</sup> Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣ*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्नापियम् hm<sup>1</sup>r<sup>4</sup>f, यत्नापियम् r<sup>2</sup>, यं त्नापियम् b, यत्नापियम् r.—ब्रूमः r, ब्रूमस् hm<sup>1</sup>,  
ब्रूम b, ब्रूय fk.—सूक्तमाव तव hm<sup>1</sup>rbfk, सूक्तं मत्स्या तु r<sup>1</sup>r<sup>4</sup>.—सुतः hm<sup>1</sup>br, (स्म)सतः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣ*) of the hymn.

सूर्यः hm<sup>1</sup>r<sup>2</sup>, सूर्य rbfk.—तव hm<sup>1</sup>rfk, तस्य b.—The second line in r<sup>1</sup>r<sup>4</sup> appears  
as सूर्यमन्त्रस्य सूर्यस्य श्रेष्ठो विद्यानरो दिवि.—The end of the verse is here marked by  
२० in hdm<sup>1</sup>bf, not in k.

## 21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agni) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

इष्टौ hm<sup>1</sup>r, इष्टौ r<sup>1</sup>r<sup>4</sup>, इष्टौ fkr<sup>2</sup>, इष्टौ b.—इष्टं hm<sup>1</sup>rf, इष्टम् k, इष्टं b, इष्टं  
r<sup>2</sup>.—प्रतिपद्यते hdrbfk, प्रतिपाद्यते m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording ■ for the most part identical with that of Nirukta vii. 23: *epām lokānām . . . rohāt pratyava-rohāt cikīrṣitaḥ . . . hotāguṇimūrte śāstre vaiśvānarigeṣa sūktena pratipadyate*.

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again<sup>a</sup> this (terrestrial) Agni in the Stotriya<sup>b</sup>.

मधमखाना hrh, मधमे खानाह f, खाना k, मधखाना m<sup>1</sup>.—इहं h d r<sup>2</sup> m<sup>1</sup> (cp. Nirukta vii. 23), इहं f, इहं rbk.—ओषिदे hm<sup>1</sup> rfk, ओतीचि b.

<sup>a</sup> That is, in the third place, on earth. <sup>b</sup> Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata ūgachati madhyasthānā devatāḥ, rudraṃ ca maruṭaś ca, tato 'gnim iṣasthānam: atreiva stotriyaṃ śamati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres<sup>a</sup>, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati)<sup>b</sup>.

यथैतद् hr<sup>3</sup> r<sup>4</sup> m<sup>1</sup> b f k r<sup>2</sup>, यथैतद् r.—तथा च Bhr<sup>2</sup> m<sup>1</sup>, तथा च r.

<sup>a</sup> I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. <sup>b</sup> Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

—मधमखाना hm<sup>1</sup> b, वाग्निमिधितम् rk, वाग्निमिधितम् r<sup>1</sup> r<sup>4</sup> f, वाग्निमिधितम् r<sup>2</sup>.—  
पूषिदे hm<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup>, पूषिदे f, पूषिदे bkr.—विबोधत hm<sup>1</sup> r, विबोधता fk, विबोधतः b.—The end of the *varga* is here marked by २९ in h d b f k, not in m<sup>1</sup>.

## 22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni<sup>a</sup>.

जातवेदाः अतो h d r, जातवेदा अतो b f k (मु<sup>०</sup> f).—वैश्वानरः अतः hm<sup>1</sup> r b, \*र अतः f d, \*र अतः k.—The second pāda of 106 is identical with the second of 97.

<sup>a</sup> The deities enumerated in *vargas* 22, 23 (106–114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1–3, the only essential difference being that IIḍ (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106–109<sup>ab</sup>). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109<sup>ad</sup>–114). The twelve Āpri deities (Idhma–Svāhākṛtayaḥ; Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147–150) and the etymology of these names is discussed in ii. 158, iii. 1–30.

107. Narāyaṇa is contained in him, in him\* is contained  
 Na, the Litter and the Divine Doors are contained in this\* Agni.

बराशंसः जि<sup>०</sup>r, बराशंस जि<sup>०</sup>hdm<sup>1</sup>bf, बराशंसा जि<sup>०</sup>k.—विनमेनम् m<sup>1</sup>fk, वितमेनम् hdr<sup>1</sup>, वितमेतम् b, वितमेतम् r<sup>4</sup>.—खिलः hdm<sup>1</sup>, खः bfk. —पिमेनम् hdm<sup>1</sup>r, पिमेतम् b, पिमेव तु fk.—खंजिताः m<sup>3</sup>dfk, खंजता b.

\* The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *cām* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn\*, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvastr is contained in him.

**देवी** fr<sup>n</sup>, all the rest (hd m<sup>3</sup> bkr) **देवी** (देवा होताः Naighantuka v. a).—होतार-  
वैतहाययी hm'r, देवतायां विष्णवेतो r<sup>s</sup>, श्री देवतायां b, रा वैतराययी : k, रा  
वैतहाययी : f, श्री व तहाययी r'.—देवास bfkr, देवास m<sup>i</sup>, देवास hr'd.—तिषः शि-  
तादीर्घ r, तिषाशितादीर्घ b, तिषाशिषादीर्घ fk, तिषः शिता दीर्घ hm<sup>i</sup>.

<sup>a</sup> *Naktosāsā*, also ii. 148 (*naktosāsam*, iii. 8), while *Naighantuka* v. 3 has *naśānaktā*.

109. Vanaspati is contained in him, also the Svāhāktis; and<sup>a</sup> the Steed, and the Bird, and the Frogs are contained in him.

येन  $hm^1r$ , येन  $b$ , येन  $fkr^2$ .—तदाग्रथाः  $hm^1rb$ , च तदाग्रथाः  $fkr^2$ .

<sup>a</sup> The following thirty-seven names, including the eight pairs at the end (109<sup>ab</sup>-114), correspond to the thirty-six in Naighantuka v. 3, to which 115 is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice<sup>a</sup>, also Narāsamsa<sup>b</sup>, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow ;

सावावाक् m<sup>1</sup>rb, वावावाक् hā<sup>2</sup>r, आवावाक् f, आववाक् kr<sup>3</sup>.—वेतमवाच m<sup>1</sup>r,  
 वेतमवाच hā, वेतमवाच r<sup>4</sup>, वेतमवाच fk<sup>2</sup>r, वेतमवाच b.—अधिवि<sup>1</sup> h<sup>2</sup>r<sup>3</sup>m<sup>1</sup>, अधिवि<sup>2</sup>  
 r<sup>6</sup>r<sup>7</sup>, अधिवि<sup>3</sup> fk, अधिवि<sup>4</sup> h.—मीश्वो h<sup>1</sup>m<sup>1</sup>r<sup>1</sup>fk, मीश्वो b.—नराश्वस् is the reading of  
 the MSS., as well as of two of the Naighantuka (see Roth, p. 27).

<sup>a</sup> The sequence of the names in Naighaṇṭuka v. 3 is *akṣaḥ, grāvāṣaḥ*. <sup>b</sup> *Narā-*  
*śaṃsa* has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and  
the corresponding form in the text of Naighaṇṭuka v. 3 ■ *nārāśaṃsaḥ*, which is the form  
explained by Yāska, Nirukta ix. 9 (gens *narāḥ praśaṃsati sa nārāśaṃsa mantrāḥ*), quoting  
RV. i. 126. 1 ■ an example (cp. below, iii. 154).—The end of the *varga* ■ here marked  
by ३३ in *bm*<sup>1</sup>dfk.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet in him the Draught and the Mortar<sup>b</sup>.

शिता चाश्रावणी hm<sup>1</sup>rf, शिता चाश्रावणी kr<sup>2</sup>, शिता चाश्रावणी r<sup>4</sup>, शिता चाश्रा<sup>a</sup>  
b.—वेवम् hr<sup>3</sup>r<sup>5</sup>r<sup>1</sup>, वेवम् b, वेवम् r<sup>4</sup>, वेवम् rkr<sup>2</sup>, वेवम् f.—एवं hd, एतं br, ऐवेतं fk.

<sup>a</sup> Śritā (= śritāḥ) is the plural agreeing with *advājanī*, *vyābhāḥ*, and *drughāḥ*.  
<sup>b</sup> *Ulūkhalam* comes before *vyābhāḥ* in *Naighaṭṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātri, Apvā, Agnāyi, Aranyāni, Śraddhā, Iḥa<sup>a</sup>, and Pṛthivi<sup>b</sup>.

सर्वा जीवधयः ह hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>1</sup>, सर्वा जीवधयः सह f, सर्वाजीवधयः सह kr<sup>2</sup>, सर्वा  
जीवधयः सह b, सर्वाजीवधयस्य र.—राश्रवापाय<sup>a</sup> hd, राश्रवापाय<sup>a</sup> r<sup>3</sup>r<sup>5</sup>, राश्र-  
वापाय<sup>a</sup> m<sup>1</sup>, राश्रवापाय<sup>a</sup> r, राश्रवापाय<sup>a</sup> fkr<sup>2</sup>.—रक्षाणी hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>, रक्षाणी  
b, रक्षाणि r.—अहिका hdm<sup>1</sup>, अहिका fkr, अहिरा b, अवा वावा<sup>a</sup> r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Iḥa does not occur in *Naighaṭṭuka* v. 3, but is taken from v. 5. <sup>b</sup> These  
feminine deities correspond to the nine (with the addition of Iḥa from v. 5) in *Naighaṭṭuka*  
v. 3, the first four being in the same order. They recur below (ii. 73-75), where Iḥa  
is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

मज्जति br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, मज्जति hdm<sup>1</sup>r<sup>3</sup>f. — हवाली<sup>a</sup> hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, हवाली<sup>a</sup> b fkr. — च रोदसी  
hm<sup>1</sup>rf, च रोदसी b, तु वेदसी k, तु वेदसा r<sup>2</sup>. — अक्षि चैवं hm<sup>1</sup>fkr, अक्षि एव r<sup>1</sup>r<sup>4</sup>,  
अक्षि चैवं b.

<sup>a</sup> *Rodasi* for the *dyāvōpythāni* of *Naighaṭṭuka* v. 3. <sup>b</sup> *Musalolūkhalai* for the  
*ulūkhalamusale* of *Naighaṭṭuka* v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira<sup>b</sup>, are contained in him.

ऊती चैवं hm<sup>1</sup>br, ऊतिचैवं fkr<sup>2</sup>, ऊतिचैव r<sup>1</sup>r<sup>4</sup>. — विपाद् सह hm<sup>1</sup>rf, विपाद् सह b.



विधाद् k.—वापी चैतदाज्यो  $hm^1r$ , वापी चैतदाज्याः b, वापि चैतदाज्या  $t(^oर्वा t)$   $kr^2$ , वैवाचेतदाज्यो  $r^1r^4$ .

<sup>a</sup> Cp. Nirukta ix. 41, 42. <sup>b</sup> Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. ■

115. This World<sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn<sup>a</sup>, the Anuṣṭubh<sup>b</sup> (metre) and the Trivṛt Stoma;

लोकोऽयं  $hm^1r^1r^2r^4r^6$ , लोको वै b, लोके वै  $rkr^2$ .—प्रातः खवर्गं  $hm^1rfk$ , प्रातः खवर्गं b.—वर्तुं  $hm^1r$ , वर्तुं f, वर्तुं k, वर्तुं b.—गुह्वरो विवृत्  $hm^1rf$ , गुह्वरो विवृत् k, गुह्वराय गुह्वत् b, गुह्व च यस्मिन्  $r^1r^4$ .—The end of the *varga* is here marked by २३ in  $hm^1bfk$ .

<sup>a</sup> This and the following four and a half ślokas (115-120<sup>ab</sup>) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhakti*) are: *ayanā lokāḥ prātaḥsavanaḥ vasantō gāyatrī triṣṭotomo rathamtarā sāma ya o devaganāḥ samūmnātūḥ prathamā sthāne* . . . From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vairāja sāma*, are there described as abiding on earth (*prthivyāntanūni*). <sup>b</sup> *Anuṣṭubh* is curiously inserted between *stomaḥ* and *triṣṭ*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asnu, tṛtiyaḥ savanaḥ, lokāḥ*).

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)<sup>a</sup>, the Rathamtara chant and the Vairāja chant<sup>a</sup>, the Sādhyas and the Āptyas with the Vasus<sup>b</sup> (belong to the sphere of Agni).

यस्य सप्तमं  $hm^1r$ , यस्य सार्धं b, यस्य सार्धं  $fkr^2$ .—आप्याय  $hm^1r^3r^4r^6b$ , आप्याय  $fk$ , आप्याय ■

<sup>a</sup> See 115, note <sup>a</sup>. <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs ■ the terrestrial region according to Naighaṇṭuka v. 6.

117. With Indra and the Maruts<sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu<sup>b</sup> he shares praise.

चरद्देव  $hdfk$ , चरद्देव b.

<sup>a</sup> The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, R̥taviḥ as deities sharing praise with Agni (*asya samastavikā devāḥ*). <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*āgnā-niṣṇavanāv haviḥ, na ■ rk samastavikā datatayā vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuṇa. One who knows the essential meaning (of the formulae) should connect<sup>b</sup> the deity (and) the oblation by means of the formulae.

पूषणा च hr, पूषा च m<sup>1</sup>, पुंषा च r<sup>1</sup>r<sup>2</sup>, पुंषो च rb, पुंश्च क्रr<sup>2</sup>.—संवीचयिद् r<sup>1</sup>r<sup>4</sup>, संयुयते hdm<sup>1</sup>rbfk.—हविः hm<sup>1</sup>rb, विः f, विद्ः k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*agnāpauṣṣaṃ haviḥ, na ta samstavaḥ*). Yāska, however, quotes the verse RV. x. 17.3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *samstūyate*, and only r<sup>1</sup>r<sup>4</sup> *samyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *samstūyate* to have been an early gloss meant to explain *samyojayet*, and to have been substituted for the word in later MSS. in the form of *samstūyate*. I take the meaning of the line B given in the text to be as follows: 'one who knows the true meaning of the formulae should connect dual divinities in such a way with an oblation by means of formulae that they not only share the oblation, but share praise (*samstūyete*).' I construe *samyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *samyag vijānaṃ mantreṇa taṃ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

चसंयुतस्यापि hdm<sup>1</sup>bf, चसंयुतस्य वि k, चसंयुतस्यापि r, चसंयुतस्यापि r<sup>1</sup>r<sup>4</sup>.—सतो hrb, सतो क्रr<sup>4</sup>(r<sup>2</sup>r).—हविरेकं br, हविरेकं hm<sup>1</sup>r<sup>2</sup>, हविरेवा fkr<sup>2</sup>.—निदयति h, निदयति m<sup>1</sup>dbrfk.—बहून् हविषा B (बहून् च हविषा Nirukta vii. 8), बहून् हविषा m<sup>1</sup>, हविषा बहून् bfrk, हविषो बहून् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*samstava*). The writer means that a combined oblation is offered to deities whose praise B combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *aryam udāharapaṇaṃ yena samstavaḥ*.

<sup>b</sup> This line 119<sup>ad</sup> (*devatāvahanam*) in all the MSS. comes before 118<sup>ad</sup> (*devatām artha*<sup>c</sup>). B was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*<sup>c</sup>). That it originally came before 120<sup>ab</sup> (*karma dṛṣṭe ca*) is both evident in itself, and B proved by Nirukta vii. 8, on which the two lines are clearly based: *athārya karma vahanam ca haviṣm āvahanam ca devatānām yac ca kiṃ cid dṛṣṭiṣṭayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)\*. Thus the whole of this great group contained in the Agni of earth has been stated.

इहे च  $hm^1 rfk$ , इहे तु  $r^1 r^4$ , इहेतु  $r^5 r^7$ , इहेतु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yes ca kipa aid dāpñicayikam agnikarma*), the original reading was probably *dāpñes ca* or *dāpñes tu* (*viṣaye*).—*विष्वा-स्य*  $hrf$ , *अव्या-स्यो* k, *अव्यास्यो* b.—The end of the verse is here marked by  $३४$  in  $hdm^1 bfk$ .

\* That is, one of Agni's activities is to make objects visible. Cp. Roth, *Erläuterungen*, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

## 25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यक्षिन्तो  $m^1 d$ , यक्षिन्तो  $hr$ , वाः चिह्रो  $f$ , वाक्षिन्तो k, चक्षिन्तो  $br^1 r^4$ .—यक्षः सोऽयम्  $hdr$ , यक्ष सो यम् b, यक्षो यम्  $f$ , यक्षो यः न k.—यक्षवाप्सरसां  $hdm^1 r^5 r^7$ , यक्षवाप्सरसां  $bfk$ , यक्षवाप्सरसः  $r^1 r^4$ .—The evidence of the MSS. points to *अप्सरसां* as the original reading. The alteration of *यक्षवा* to *यक्षवा* would easily suggest itself, and then the gen. pl. would naturally be changed (as in  $r^1 r^4$ ) to the nom. for the sake of the construction.

122. In Indra\* are contained Parjanya, Rudra, Vāyu, Bṛhaspati, Varuṇa, Ka, Mr̥tyu, and the god Brahmanaspati;

\* The deities of the middle sphere enumerated in this and the following seven śloka (122-129) are identical with those contained in *Naighaṭṭuka* v. 4. 5. The order is, however, considerably diversified here, and two deities are added (*Siñā* and *Lākṣṇā*).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati\*, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

अनुस  $hr$  (अनुः *Naighaṭṭuka* v. 4), अनुस  $m^1 bfk r^5 r^7$ .—अस  $hdm^1 rbfk$ , तस तु  $r^1 r^4$ .

\* *Kṣetrasya patik* in *Naighaṭṭuka* v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, Rta, Asuniti, Vena; in his sphere (*āsraye*) also is Aditi;

दधिकास  $hm^1 r$ , दधिकास  $r^5$ , अयकास b, दधिका च  $r^1 r^4 r^5$ , दधिका  $fk$ .—वेनस  $hm^1 rf$ , वेनसस k, वेनस  $r^4$ , वेन b.—तक्षितस्याग्नि  $r^1 r^4$ , तस्य तस्याग्नि b, तवेदुस स्त्रियो  $hdm^1 rfk$ , तस्यदुस स्त्रियो  $r^5 r^7$ . Though the weight of the MS. evidence seems to favour

तथेदुच खिद्यो, I have preferred तक्षितस्त्रात्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) खिद्यः are not mentioned in Naighaṭṭuka v. 4, 5; (3) शत्रये could easily be corrupted to खिद्यो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्त्रात्रा खिद्यः (see Nirukta xi. 22); (4) तक्षितस्त्रा could have been corrupted to तथेदुच.—With regard to the expression तक्षित-स्त्रात्रयेऽदितिः cp. ii. 10 तस्त्रात्रये सरस्वत्.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm<sup>1</sup>br, वायो r<sup>1</sup>r<sup>4</sup>, omitted in fk.—देव अथर्वीयस् hm<sup>1</sup>r, देवाथर्वीयस् fb, देव वाथर्वीयस् kr<sup>2</sup>.

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

क्षिण्वीविचम् r<sup>2</sup>r<sup>4</sup>, सनवेविम् b, मृगवीचम् hm<sup>1</sup>r<sup>1</sup>fk, each group of MSS. thus showing both readings (as above in 124). But मृगवः is improbable, because (1) the name occurs below (128); (2) क्षिण्वी would then be the only name in Naighaṭṭuka v. 4, 5 omitted in this passage of the BD. (122-129). मृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वीयः.—अविच hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, अपच r<sup>2</sup>(r<sup>1</sup>)r<sup>4</sup>.—तथेता देव वा कृता hdm<sup>1</sup>, तथेतादेव वा कृताः b, तथेता देव वाः कृताः r, तथेतादेव वा कृताः fk (the क in f looks like त्स्, k has त्स्).—विधातेवुर् hm<sup>1</sup>r, विधातेवुर् b, विधातेवुर् r, विधातेवुर् k.—The end of the *varga* is here marked by ■ in hm<sup>1</sup>b<sup>1</sup>fk; but ■ d the २५ follows the number of the preceding śloka, २५ (= १२५).

## 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āngirases, and the Fathers together with the Ṛbhus.

य दे hm<sup>1</sup>rb, देव kr<sup>2</sup>r<sup>2</sup>.—देवो रुद्राणां r<sup>1</sup>r<sup>4</sup>, देवो रुद्राणां b, देव मृगुणां k, देव अमृणां hdm<sup>1</sup>fr. If अमृणां were read, the Rudras, occurring as they do in Naighaṭṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṭṭuka occur in the following order: मरुतः । रुद्राः । अमवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चतुर्भिः hm<sup>1</sup>r, चतुर्भिः d, च तभिः b, चैभिः fk. The Ṛbhus, not the Ritas, occur ■ Naighaṭṭuka v. 5. चतुर्भिः was doubtless changed to चतुर्भिः on account of the reading अमृणां in the preceding line. The words मरुतचतुर्भिः सह occur at the end of a line ■ R̥gvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnya Sarasvatī, Yamī, Urvasī, Sinivālī, Pathyā, Svastī, Uṣas, Kuhū ;

सरमायाव hm<sup>1</sup>rfk, सरमायाव r<sup>5</sup>, सरमायाव b.—वयुर्वशी hm<sup>1</sup>r, वयुर्वशी (probably meant for \*शी) f, वयुर्वशी k, वयुर्वशी b.

129. Earth, Anumatī, Dhenu, Sītā\*, Lākṣā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāṇī.

सीता काया hdm<sup>1</sup>fr<sup>2</sup>r<sup>3</sup>, सीता काया b, सीता काया k, सीताकाया r, सीतावे(वा) <sup>1</sup>r<sup>4</sup> (op. ii. 84).—तवेव hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>fb, तवे च k, दितिव r<sup>1</sup>r<sup>4</sup>.—वेव इन्द्राकाशेव hm<sup>1</sup>r, वेवइन्द्राकाशेव f, वेवइन्द्राकाशेव kr<sup>2</sup>, वेवइन्द्राकाशेव b.

\* Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5. <sup>b</sup> See below, ii. 84 (also Ārṣṇukramāṇī x. 102), and viii. 51.

130. The metre Triṣṭubh\* and Paṅkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

त्रिष्टुबन्मथो hdm<sup>1</sup>r, हनिमिबान्वे fkr<sup>2</sup>r<sup>7</sup>, वतवेवान्वे b.

\* The statements of this and the following śloka are based on Nirukta vii. 10 : *āhātānīndrabhaktīnī : antarīkṣaloko mādhyandīnam savanam grīṣmas tīrṣṇap . . brhat sāma*, and vii. 11 : *hemantaḥ paṅktīḥ . . śākvaram sāmety antarīkṣāyatanāni*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses\*.

ब्रह्म च hr<sup>1</sup>fk, ब्रह्म च b.—बृहत् bfr, बृहत् hd.—वशीतं hr<sup>1</sup>fk, वृशीतं b.—याज्ञारं hr<sup>1</sup>k, याज्ञारं b.—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f. Whether any of the MSS. used by Bijendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the verse is here marked by रङ्ग in hdfkm<sup>1</sup>. The last śloka is numbered १३१ in h.d. It should be the same in instead of १३०); the error is due to ९१ being repeated after śloka ९२.

\* Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

## 1. Deities of Indra's sphere.

1. *Śākātāyana*, moreover, says that to him (Indra) belong (*asyaśrayau*) two *Stomas*, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*trīṇava*)<sup>a</sup>.

ही  $hr^2m^1bfr^2r^2$ , तो  $r$ .—आश्वी  $hm^1r$ , आश्वि  $b$ , आचयत् (आकसुनयः) ■ The line  $r^{ab}$  omitted in  $k$ .—यच  $hm^1rb$ , यच  $fr^2$ .—संख्या  $hm^1r$ , संख्या  $fk$ , मखाया  $b$ , संख्यायां  $r^1r^4$ .

\* The statement that the *Pañcadaśa Stoma* and the *Trīṇava Stoma* belong to Indra's sphere is also made in *Nirukta* vii. 10, line 1, and ix, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with *Pūṣan* and *Viṣṇu* and *Varuṇa*, and with *Soma*, *Vāyu*, *Agni*, *Kutsa*, as well as *Brahmanaspati*<sup>a</sup>;

चैव  $hm^1r$ , चैव  $b$ . In place of संस्तुतचैव पूष्णा  $f$  has वृषीष्णा, and  $k$  वृषीष्णा (sic).

\* All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in *Nirukta* vii. 10 (lines 3, 4): *athagrya saṁstavikā devāḥ: agniḥ soma varuṇaḥ pūṣā bṛhaspatiḥ brahmanaspatiḥ parvataḥ kutsa viṣṇur vāyuḥ*.

3. with *Bṛhataspati*<sup>a</sup> as well as (with him) who is *Parvata*<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहत्पतिर्वा चैव  $hdm^1r^2br^2$ , बृहस्पतिना च तथा  $r$ , बृहस्पतिना चैव  $f$ , स बृहस्पतिना चैव  $kr^2$ . As MSS. of both families have the reading बृहत्पतिर्वा (following Yāska's etymology बृहत्: पाता *Nirukta* x. 11) it must be original (cp. R's variant in the next pāda). The  $t$  having dropped out in some, a syllable was added at the end in one variant ( $r$ ) and at the beginning in another ( $kr^2$ ).—वाक्वा अवापि पर्यतः  $hdm^1r^2B$ , बृहत्पतिर्वा चैव पतिः  $r(=r^1r^2)$ .—वासुचित्त्विविदिवाङ्  $hm^1r$ , वाः चित्त्विविदिवाङ्  $f$ , वासुचित्त्विविदिवाङ्  $k$ , वाचित्त्विविदिवा  $b$ .—त्रिपाता  $hm^1bfr$ , त्रिपाताः ■ त्रिपातः  $r^1r^4$ .—सुताः  $hm^1rfk$ , सुता  $b$ , सुतः  $r^1r^4$ .

\* *Bṛhataspati* is doubtless meant as the etymological equivalent of *Bṛhaspati* (see critical note).

<sup>b</sup> Op. below, iv. 5, where *Parvata* is explained as representing Indra's bolt (*vajra*).

<sup>c</sup> *Nipātāḥ* ■ here used like *nipātmaḥ*; cp. *Nirukta* x. 13: *kūś cid (devatā) nipātabhūjah*.

4. And the god *Mitra* is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with *Varuṇa*, *Soma* with *Rudra* and *Pūṣan*, and again *Pūṣan* with *Vāyu*<sup>b</sup>;

निषत्वा A, निषत्वा B.—मृचते  $hdm^1r^3r^5r^7$ , मृचते b, वती  $fk$ , मृचते r.—सहासकत् all MSS. (cp. R, note 3). सहाः सकत् r.—पुनः पूवा च वायुना  $m^1rfk$ , पुः पूवा च वायुना  $hd$ , पुनः सखा च वायुना b.

<sup>a</sup> That is, in Indra's (middle) sphere: cf. Roth, *Erläuterungen*, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *atthāpi mītro varuṇa saṁstūyate pūṣaś radreṣa ca soma'gvinā ca pūṣa vātena ca parjanyaś*. <sup>b</sup> In associating Vāyu (not Agni) with Pūṣa the BD. here agrees with the shorter recension of the Nirukta (*vāyunaś ca pūṣa*: Roth, p. 201), while the longer recension (as quoted in note <sup>a</sup>) associates Agni with Pūṣa: see Roth, *Erläuterungen*, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातिविष च  $hm^1r^3$ , वातिविष तु r, वातिविष  $fk r^2r^5$ , वातिवातिविष b.—अथ वि क्वाचित्  $hm^1r^3r^5r^7$ , वि क्वाचित्  $fk$ —वृत्तिविष तु  $hm^1rfk$ , वृत्तिविष तु  $r^1r^4$ , वृत्ति-  
चित्तु  $r^7$ , वृत्तिविष तु b.

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed<sup>b</sup>.

रसादानं  $hdm^1rbfk$ , रसादानं  $r^1r^4$ .—कर्मक  $hm^1rfk$ , कर्मक ब.—वृत्तिः  $hdm^1r$ , वृत्ति b, वृत्तः  $fk$ .—प्रभुत्वं  $hbfk$ , प्रभुत्वं  $m^1$ .—The end of the *varya* is here marked by q in  $b f k m^1 d$ .

<sup>a</sup> One would at first sight be inclined to favour the reading of  $r^1r^4$  *rasādānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* ■ there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where ■ ■ said of the middle Agni (Jātavedas) *rasāna . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *harṣaṇa . . vāro vīśargaya pṇavar eva ca*. <sup>b</sup> This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *atānya karma rasānupradānam vṛtravādho yā ca kṛ ca balakṛtiścīr indrakarmaiva tat*.

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परसु dr, यः परसु fk, य परसु h, यपरसु h, यय यसु r<sup>1</sup>. — ययः hdr, यता bfk. — युयानसु hrfk, युयानसु b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapāyī, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

देवानश्चिनो hrbfk, देवो लक्ष्मि<sup>1</sup> r<sup>1</sup>r<sup>4</sup>. — वृषाकपायी all MSS., वृषाकपायि = (cp. E's note 2). — सूर्योवाः hrfk, सूर्योवा b. — पत्नयः hrb, पत्नयः f, पत्नयः kr<sup>2</sup>, पत्नयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tāsam (dyuṣṭhānānām devatānām) aśvinau prathamāgāminān bhuvataḥ*.

<sup>b</sup> In this and the following four ślokaś (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. <sup>c</sup> Cp. below, iii. 10. <sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

अमुतोऽर्वाह hrf (यै<sup>1</sup> f) k, अमुतोऽर्वाह r<sup>1</sup>r<sup>4</sup>, अमुतो वाह m<sup>1</sup>, अमुतो वाह b. — प्रतिबोमास bfkrd, प्रतिबोमास h. — तदाययाः hr, तदायया b, तदभिधाः fk, यतोदधे r<sup>1</sup>r<sup>4</sup>. — पुरोदधात् hfr, पुरोदधा k, पुरोदधात् b, पुरोदधे r<sup>1</sup>r<sup>4</sup> (cp. below, vii. 121). — सूर्या r, सूर्या hdm<sup>1</sup>fk, सूर्यो b.

<sup>a</sup> The words *amuto 'rvāḥ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāḥcaḥ paryāvartante* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāḡ udayāt*, and vii. 121. <sup>c</sup> The expression *madhyamīne akṣite* also occurs in R̥gvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायि r. — सूर्यस्य क्षान्तिवाह r<sup>1</sup>r<sup>4</sup>, सूर्यस्य क्षान्तिवाह bfr<sup>2</sup>, सूर्यस्य क्षान्तिवाह k, सूर्याक्षकाक्षि वाह hdm<sup>1</sup>, सूर्याक्षकाक्षि वाह r. — तु निमुचि r<sup>1</sup>, तु निमुचि r<sup>2</sup>, तुति निमुचि b, तुतिध्वचि hdm<sup>1</sup>rfk. — तस्यायमे m<sup>1</sup>br (cp. above, i. 124), तस्यायमे hr<sup>2</sup>, तस्यायमे f, तस्याययो k. — सरस्वत् hdm<sup>1</sup>r, सरस्वत् f, सरस्वत् b, तस्यायुच k, तस्यायुच r<sup>2</sup>. — वृषाकपिः hdm<sup>1</sup>rb, वृषाकपिः fkr<sup>2</sup>.

<sup>a</sup> *Tu nimucī*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some MSS., fk) showing a corruption in a seemingly correct form: *stativ p̄ci*.



11. Yama, Vaiśvānara<sup>a</sup>, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivi*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayah*);

विद्यावरः all MSS., विद्यावरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm<sup>1</sup>r.—The end of the verse is here marked by २ in dbfk, but by ३ ■ hm<sup>1</sup>.

<sup>a</sup> For a similar discrepancy, cp. above, i. 110 (Nārāyaṇa and Nārāyaṇa).

### 3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones<sup>a</sup> (*keśinah*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)<sup>b</sup>, the Steeds (*vājinah*), the Wives of the Gods.

सविता hm<sup>1</sup>r, सदिष b, सदेव fk.—समुमिर् hm<sup>1</sup>r, समुमिर् b, समुमुमिर् fk.—इधकु<sup>१</sup> dr, इधकु<sup>२</sup> hm<sup>1</sup>fk, इधकु<sup>३</sup> b.

<sup>a</sup> In Naighaṇṭuka v. 6 both *keśi* and *keśinah* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. <sup>b</sup> *Vīśve* is occasionally used in the Bṛhaddevatā for *vīśve devāḥ*: see Index of Words, *sub voce*.

13. That<sup>a</sup> (heavenly) world, the third (Soma) pressing<sup>b</sup>, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असी तुतीचं सवनं बीकः r, असी तुतीचं सवनं बीकाः hm<sup>1</sup>, असी तुतीचं सवनं बीकाः r<sup>1</sup>r<sup>4</sup>, असी तुतीचः सवनबीकः b, असी तुतीचः सर्वेय बीम fkr<sup>2</sup> (सर्वेय f).—खाम च m<sup>1</sup>r, खामा च hbfk.—शिमिरीश्च hrfk, शिमिरी च b.

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktinī: asau lokas tṛtīyasevanam vareṇ jagatī sapta-dafustamo vairūpam sāma and śīro'ṭichandās trayastripāstamo raivataṁ sāmeti dyubhaktinī*.

<sup>b</sup> The order of the words in the text, *asau tṛtīyam sevanam lokah*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of pratikas (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

च बीमः bfk, चः बीमः r, चबीमं r<sup>1</sup>r<sup>4</sup>, चः बीमः m<sup>1</sup>, चः बीम hd.—कृप्या hm<sup>1</sup>fk, कृप्या b, कृप्या d, कृप्या r.—अहश्च hdm<sup>1</sup>r, अहश्च b, अहश्च r<sup>1</sup>r<sup>3</sup>, r<sup>4</sup>, (तथा) इद - - अच (पाः) f, (तथा) इद - - वच (वे) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvaṃ*) is related to Puruṣa<sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise:—

वाङ्म हm<sup>1</sup>r, वाङ्म k, वाङ्म fb.—सर्वमेव तु hm<sup>1</sup>r, सर्वमेव ह fkr<sup>2</sup>, वाङ्मेव तु b.—संज्ञावाङ्म हm<sup>1</sup>r, सञ्ज्ञावाङ्म ये f, सञ्ज्ञावाङ्म क, सञ्ज्ञावाङ्म यः b.

<sup>a</sup> Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*samvatsara*)<sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and<sup>b</sup> Vaiśvānara.

यस्य संवत्सरं r<sup>1</sup>r<sup>4</sup>, यस्य संवत्सरं fkr<sup>2</sup>, यन्मं वत्सरं hdm<sup>1</sup>br.—वेधितु hm<sup>1</sup>r<sup>4</sup>k, वेधितु b.—निर्वपय<sup>a</sup> hm<sup>1</sup>b<sup>4</sup>k, निर्वपय<sup>a</sup> r, निर्वपयि r<sup>1</sup>r<sup>4</sup>.—सूर्यवेद्यानरं hm<sup>1</sup>b<sup>4</sup>k (Nirukta vii. 23, last two lines), सूर्यं वेद्यानरं r.—इषिः hdr<sup>4</sup>k, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m<sup>1</sup>, not at all in k.

<sup>a</sup> This line follows Nirukta vii. 11, line 3: *candramasū vāyunaṃ samvatsarapeli saṃvatsaravah*. <sup>b</sup> Cp. Śaṅgurunīya on x. 88: *suryavaiśvānarīyam: sūryadevatyaṃ vaiśvānara-guṇāgnidevatyaṃ ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara<sup>a</sup> appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm<sup>1</sup>r<sup>4</sup>k, न सूक्तम् br<sup>1</sup>r<sup>4</sup>.—इष h<sup>4</sup>r<sup>4</sup>k, इष r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> RV. x. 88; see Sarvānukramanī and Śāyana's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'<sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

मवादेन hm<sup>1</sup>r, मवादेन h<sup>4</sup>kr<sup>2</sup>, मवोनेन r<sup>1</sup>r<sup>4</sup>.—इष्टा सूर्यवता m<sup>1</sup>r<sup>4</sup>b, इष्टा सूर्यवता h<sup>4</sup>d, इष्टा सूर्यता f, इष्टा सूर्यता k.—सूर्यवेद्यानरापीनाम् kr, सूर्यवेद्यानरापीनाम् b, सूर्यवेद्यानरापीनाम् hr<sup>1</sup>r<sup>4</sup>m<sup>1</sup>fr<sup>2</sup>r<sup>4</sup>.

<sup>a</sup> *Mūrdhanvatā*: that ■ in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhas*) of the world; cp. Nirukta vii. 27.

19. Now the holding<sup>a</sup> (*harāṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरखं तु रवक्षीतत्  $r(r^1r^4?)$ , हरखं रविमनिखाख  $hr^3m^1fr^5r^7$  (°ख, °वि° f), हिरखाखि निखाख k. I have adopted the reading of r, against the weight of the MS. evidence because on the one hand *rava* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38; and, on the other, *raśmibhīḥ*, as coming at the end of the line, ■ superfluous here. ■ occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhīḥ*.—कर्मामुच च  $hr^3bfr^5r^7$ , कर्मयामुच r.—येन नातिविजानाति  $hdr^3m^1r^2r^5r^7$ , येन नाति विजानाति bfk, जानीनाति च पञ्चति r.—सर्वभूतानि br, सूर्यभूतानि  $hr^3m^1fkr^2r^5r^7$ . सूर्य°, the reading of most of the MSS. would be an easy corruption of सर्व°, partly owing to the ū of °भूतानि, and partly because सूर्य° would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii, 31. But सूर्य भूतानि might have been the original reading.—चयुषा  $hdr^3m^1bfr^3r^5r^7$ , तेजसा r.

<sup>a</sup> This word is probably meant to express the double phrase of the Nirukta (vil. 11) *atīśya karma rasādānam raśmibhīḥ ca rasādānam*, 'the taking up and holding of moisture with his rays.'

20. Now distinguishing correctly in the formulas this distribution of these (three deities) which arises<sup>a</sup> from (their different powers and spheres,

विमानन्  $r^2r^4$ , विमानं b, विमान hm<sup>1</sup>k, विमानं f, विमान r.

<sup>a</sup> *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dvandva.

21. Teaching, studying, and reciting ■ formula (addressed to them), a man attains to the sphere of, to identity of world (and intimate union with, these same (gods).

अथापयन्नधीशानो  $hm^1rffk$ , °अधीशान b.—मयं देवानुकीर्तयन्  $m^1r$ , मयु देवानुकीर्तयं b, सयु देवानुकीर्तयन्  $r^1r^4$ , मयं देवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मयं देवानुकीर्तयेत् hd.—ज्ञानं  $hm^1r$ , ज्ञान bfk.—साधोक्चं r, साधोक्च  $hdkf$  (मा° f), साधोक्च b.—एव महति  $Bhr^3m^1$ , चधिबहति r.—The end of the *varsas* ■ here marked b; ४ in  $hdbfm^1$ , not in k.

### 5. Five names of Agni. Derivation of Agni, Draviṇodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

यूक्तानि  $hdm^1rbfk$ , यूक्तेषु  $r^1r^4$ .—वह्निं हतिस्  $hdb$ r, °हतिः f, °हति  $m^1k$ .

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *prthak-śrotracaryā karmajam* cp. *vibhāgam vibhūti-śāhna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-nī*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*aṅgam sam-nī*)<sup>b</sup>, he is praised by sages under the name of 'Ag-nī.'

अग्रि hm<sup>1</sup>r, अग्रि bfk.—अंगयति m<sup>1</sup>fk, अग्रयति hrb, अयिउति r<sup>1</sup>r<sup>4</sup>.—आंगं hdm<sup>1</sup>, आंगं fk, आंगं b, आयि r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> These three stymologies are practically identical with those of Nirukta vii, 14: *agraṇir bhavati, agram yajñesu prajyate, aṅgam nayati samnamamānaḥ*; cp. above, i. 91.

<sup>b</sup> *Sam-nayati* is doubtless meant to correspond to Yaska's *nayati sam-namamānaḥ*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *draviṇa*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Draviṇo-das (1).

आयि hm<sup>1</sup>rfk, आ b, औव r<sup>1</sup>r<sup>4</sup>.—द्रावयिष्ये r, द्रावायिष्ये f, द्रावयिष्ये hdm<sup>1</sup>. द्रावायिष्ये k, द्रवयिष्ये br<sup>1</sup>r<sup>4</sup>: cp. RV. i. 96. 8 द्र वयसत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8.

<sup>b</sup> The *ā* in the majority of MSS. seems decisive in favour of *prēyachad* = against *proyachad*. <sup>c</sup> Cp. Nirukta viii. 1: *dhanaṃ draviṇam ucyaते . . . dāṇam vā draviṇam*.

<sup>d</sup> Though *vāpt* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the *Mahābhārata*, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्तनुः fr, तननात्तनुः m<sup>1</sup>, तनना तनुः k, तननात्तनुः b, तनरात्तनुः h, तनना तनु r<sup>1</sup>r<sup>4</sup>.—अग्ने hm<sup>1</sup>r, अग्ने bfk.—आनोऽयं hm<sup>1</sup>r, आनोऽयं f, आनोऽयं kr<sup>2</sup>, अय b, अग्ने r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by ¶ in hdm<sup>1</sup>bfk.

<sup>a</sup> Cp. below, iii. 64.

### 6. Marāśāpasa, Pavamāna, Jātavedas.

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.

अनन्तरां  $hbr^5r^7fk$ , अनन्तरं  $dr$ .—ऊपसावः  $hrb$ , ऊपासावः  $m^1$ , उपसावः  $fk$ .—अमुष  $hm^1r$ , अमुष  $b$ , अमुष  $r^2$ , अमुष  $fk$ .

\* This expression ■ borrowed from Nirukta viii. 5: *anpād itī anantarāyāḥ prajāyā nāmādheyam*. 'Next after a son' is evidently the meaning here of *anantara*. <sup>b</sup> Yāska also explains Tanūnāpāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākapūṣi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)<sup>a</sup> combined at the sacrifice, therefore poets praise this (Agni) as Narāśamsa (3) in Āpri hymns.

पुनस्तिन  $hdm^1f$ , पुनस्तिन  $kr$ , पुनस्तिन  $b$ .—समाविषु  $hr^2fm^1kr^2r^5r^7$ , समविषु  $b$ , समविषु  $r$ .—यक्षते  $m^1bfk$ , यक्षते  $hd$ , यक्षते  $r$ , यक्षते  $r^1r^2(r^4?)$ .—वारः  $hdm^1rbfk$ , वारः  $r^1r^4$ .

\* This is evidently based on Śākapūṣi's explanation of Narāśamsa as Agni (Nirukta viii. 6): *naratḥ praśasyo bhavati*. Kāthakya's explanation of Narāśamsa as sacrifice (*yajña*) ■ given below, iii. 2.

29. And again because the terrestrial Agni purifies (*pundti*) this universe, therefore he is praised by hermit seers as (the Purifier)<sup>a</sup> Pavamāna (4).

पुनाति  $hr$ , पुति  $b$ , जानाति  $fkr^2$ .—य य  $hm^1r$ , य य  $fkr^2$ , ययः  $b$ .—वैखानसविमिषेण  $hm^1r$ , वैखानसरिविमिषेण  $b$ , वैखानस ऋविषेण  $r^2$ , वैखानस ऋविषेण  $k$ , वैखानस ऋविषेण  $f$ . This śloka is omitted here, but added after 31, in a somewhat altered form, by  $r^1r^4$ .

\* Op. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाय कक्षते  $hm^1rfk$ , जातं वेदाय विषते  $b$ , जातेर्यज्ञाय विषते  $r^1r^4$  (cp. i. 92).—यक्षिष  $hm^1kr$ , यक्षिष  $b$ , यक्षिष  $r^1r^4$ .—जातविषो  $hm^1r$ , जातवेषो  $bfk$ , जातं वेदो  $r^1r^4r^7$ .—वित्तं  $hr^2m^1br^2r^5$ , वित्त  $f$ , वित्त  $k$ , विस्वा  $r$ .—धिवेति वा  $hm^1rb$ , धिवेति वा  $fk$ , य वेति वा  $r^1r^4$ .

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)<sup>a</sup>, is praised as Jātavedas<sup>b</sup>.

आतः  $hm^1r$ , आतं  $k$ , आतां  $bfr^1r^4$ .—मध्यमावेष्टो  $hr^2m^1bfrk^2$ , मध्यमामिष्टो  $r$ .—

After this (31) śloka,  $r^1r^4$  add 29 in the following modified form :

पुनाति यदिदं विद्मं क्षेपोऽपिः पार्थिवोऽप्यु सन् ।

वैश्वानराभितेष्ठः तपवमान इति युतः ॥

The end of the *varga* is here marked by ई in  $bfrk$ , not in  $m^1$ .

\* Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate*

and *jātaṛ vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātaṛvidya*, *jātaṛvitta*, *jāto jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enay viduḥ*, is followed by the second in i. 92 (*jātaṛ vidyate*).

#### 7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu<sup>a</sup> (1).

यत्तु चीन्  $bfr$ , यत्तु चीन्  $m^1$ , यत्तु चीन्  $k$ , यत्तु चीन्  $br^2r^3$ , यत्तु चीन्  $r^1$ , यत्तु चीन्  $r^4$ .—  
चीन्तः  $hm^1r$ , चीन्त  $b$ , चीन्तं  $f$ , चीन्तं  $r^3kr^2r^4r^1$ .

\* Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, *Erläuterungen*, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*)<sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

वीचीमान्वापुषोक्षिणी  $hm^1rbfk$ , वीचीमान्वापुषोक्षिणी  $r^1r^4$ .—तथेनं  $bfrk$ , तथेनं  $hm^1$ .—यत्तु चीन्  $hrbfrk$ , यत्तु चीन्  $m^1$ .—यत्तु चीन्  $hm^1rb$ , यत्तु चीन्  $f$ , यत्तु चीन्  $k$ , यत्तु चीन्  $r^1r^4$ .

\* This follows the etymology of Nirukta x. 3: *varuṇo vr̥ṇōti sataḥ*.

34. Because he roared (*arodit*)<sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

चरोदीद्  $hm^1rfk$ , रोदुषत्  $r^1r^4$ .—विषुष्टिं ददमुषाम्  $hm^1r$ , विषुष्टिमदामुषाम्

क, विद्युद्विहङ्गादुद्यमानं  $r^1 r^4$ .—इक्ष्मिमिसंयुतः  $hm^1 rk$ , (च)द्रक्ष्मिमिसंयुतः  $f$ , इक्ष्मिमिधीयते  $r^1 r^4$ .—This śloka (34) is omitted in h.

\* This ■ one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. <sup>b</sup> Cp. *vātavarṣit*, 'rain with wind.' <sup>c</sup> That is, by Kapva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इन्द्रे  $hd$ , इन्द्रे  $m^1 r$ , इति  $fb$ , इति  $k$ .—सर्वं  $hm^1 r$ , सत्तत्त्वं  $fk$ , सर्वं  $b$ .—संयुतः  $hm^1 rbf$ , संयुतः  $k$ .—Śloka 35 comes before 33 (that is, at the beginning of the *varga*) in  $bfk$ . ■ is omitted in  $r^1 r^4$ .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*ūrṇāti*) refreshment (*irām*)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां इक्ष्मति  $hm^1 rb$  (= Nirukta x. 8), इरा इक्ष्मति  $r^1 r^4$  (इरां इक्ष्मति is the second derivation in Nirukta x. 8), इरां इक्ष्मति  $f$ , इरां इक्ष्मति  $k$ .—भुवन्  $hrb$ , भुवन्  $fk$ .—इक्ष्म  $hm^1 rb$ , इक्ष्म  $fk$ .—The last *pāda* in  $m^1$  is तेनेक्ष् इति स युतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ॐ in  $hm^1 b f$ , not in  $k$ .

\* This is identical with the first of several etymologies given in Nirukta x. ■

### 3. Parjanya, Bṛhaspati, Brahmanaspati, Kṛtrasya pati, Itā.

37. Because he alone endows (*prārjayati*)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvaśī<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां  $hm^1$ , यदिमा  $fk$ , यदिमा  $b$ .—प्रार्थयन्ते  $hm^1$ , प्रार्थयन्ते  $fk$ , प्रार्थयन्ते  $b$ .—चक्षी  $hdx$ , चक्षी  $r^1 r^4$ , च चक्षी  $f$ , चक्षी  $b$ , चक्षी  $m^1$ .

\* The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas typer ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. <sup>b</sup> As composer of the Parjanya hymn, v. 83.

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metronymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), ■ the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya<sup>a</sup> sang (of him as Parjanya).

तर्पयत्येव यत्  $hm^1r$ , तर्पयतेष्वयं  $fk$ , तर्पयत्ययं  $b$ .—लोकान्  $hfk$ , लोकान्  $m^1r$ , लोकां  $b$ .—परो जेता  $hm^1rb$  (Nirukta x. 10), पुरो जेता  $fk r^2$ .—यद्वापेयसतो  $bfk$ , यद्वापेयसतो  $r^3m^1$ , यद्वापेयसुतो  $r$ , यद्वापेयासुसतो  $b$ , यद्वापेयासुतो  $d$ .—38 is omitted in  $r^1r^4$ .

<sup>a</sup> As the alternative author of vii. 101, 102: cp. Āpānukramapī on those hymns: *agnīputraḥ kumāro vā vasiṣṭho vā svayam manīḥ*, and *Servānukramapī: ste kumāra āgneya 'patyad vasiṣṭha eva* ■ *vṛṣṣikāmaḥ*.

39. Because he protects (*pāti*) the two great (*brhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Brhaspati<sup>a</sup> (6).

बृहता  $hm^1r$ , बृहन्ति  $fk r^2$ , बृहत्  $b$ .—तिरीक्षितः  $b$ , तिरितीक्षितः  $hdm^1r$ , तिरि-क्षिततः  $f$ , तिरितीक्षितः  $k$ .

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *brhaspatir brhataḥ pātā pālayitā vā*; *brhataḥ* being explained by Durga as *mahato aya jagata udakasya vā*. Cp. ii. 3: *brhutas patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra<sup>a</sup> (Grtsamada) praising sang (of him) as protector (*pātāram*) of Brahma<sup>b</sup> (i.e. as Brahmanaspati, 7).

वाक्  $b$ , वाक्  $hm^1rfk$ .—पातारं  $hm^1r$ , पातानां  $fk$ , पातीनां  $b$ .—ब्रह्मणस्  $hm^1r$ , ब्रह्मणस्  $fb$ .—होष सुवन्  $b$ , होषः सुवन्  $r$ , होष सुवन्  $b$ , होष सुवन्  $m^1$ , होष स्वन्  $fk$ .—This śloka (40) omitted in  $r^1r^4$ .

<sup>a</sup> In RV. ii. 23-26. <sup>b</sup> Nirukta x. 12: *brahmanaspatir brahmanāḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)<sup>a</sup> at the (proper) seasons, distributing food to the nations<sup>b</sup> (*kṣītibhyaḥ*), therefore Vāmadeva<sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

क्षत्रं  $hm^1$ , क्षन्तं  $d$ , क्षन्तं  $r^2$ , क्षपां  $r$ . The reading of  $41^{m^1}$  in the text is that of  $hdm^1r$  (presumably  $r^2$ , as  $r^1r^4$  omit this line here); this form of the line is added by  $b f k r^2 r^1 r^4$  after  $60^{ab}$  (see v.r. there), instead of it  $b f k$ , and in addition to it  $r$  ( $= r^2$ ; omitted in  $r^3 r^4$ ), have here—

ददाति यद्वसवर्ता वेवे च वरजं पुनः ।  $b f k$

ददाति यदि सञ्ज्ञेने सूतावन्वरजं पुनः ।  $r$



which probably represent—

ददाति यदसन् चेत्तु तावन्नरत्नं पुनः ।

वामदेव hm<sup>1</sup>bfk, वामदेवः r, पाकदेव r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Nirukta x. 13: *kṣetrasya patiḥ: kṣetram kṣiyater nivāsakarmāṇas, tasya pātā vā pālayitā vā.* <sup>b</sup> The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.'

<sup>c</sup> In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (Vāmadeva) praised him as Rta<sup>b</sup> (9).

मनसि<sup>c</sup> hm<sup>1</sup>bfk<sup>1</sup>r<sup>4</sup>, मनसि<sup>c</sup> r<sup>2</sup>, मनसोमं r<sup>2</sup>.—तु यदुक्तं hdr, तु यदुक्तं m<sup>1</sup>b, तु मादुक्तं fkr<sup>2</sup>, रत्नं दृष्टं r<sup>1</sup>r<sup>4</sup>.—यसत् hm<sup>1</sup>fr, सद्यत् k, संयं b.—सत्येन सत्ये च hrb, सत्येन सत्ये च f, सत्येन सत्ये च k, सत्ये सद्ये च m<sup>1</sup>.—स एव hm<sup>1</sup>rbfk, च एव r<sup>6</sup>r<sup>7</sup>.—\*पुनश्च hm<sup>1</sup>rbfk, \*पुनश्च: r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by च in hdm<sup>1</sup>bfk.

<sup>a</sup> Rta is explained in Nirukta iv. 19 as *satyaṃ vā gajāṇā vā.* Cp. also Śāyana on RV. iv. 23. 8. <sup>b</sup> RV. iv. 23. 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

### 9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder: hence he (Vāmadeva) again<sup>b</sup> spoke of him (as such in) 'the call of Rta' (*ṛtasya ślokaḥ*)<sup>c</sup>.

रवेयान्तरसिः चित्तिः hdm<sup>1</sup>r, रवेयान्तरसि चित्ति b, रवेयान्तरसि चित्ति fk, रत्नं चित्ति रवेयान्तरसि<sup>1</sup>r<sup>4</sup>.—चित्तिं योक्तेव hfr, चित्तिं योक्तेव m<sup>1</sup>k, चित्तिं योक्तेव b.—चतस्रं लोकं hm<sup>1</sup>rbfk, चतस्रं लोकं k.—इत्येव hm<sup>1</sup>rb, इत्येवा fk.—पुनश्चि<sup>1</sup> hm<sup>1</sup>rb, पुनश्चितं f.

<sup>a</sup> With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. <sup>b</sup> That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit. 'internal fluid': *antārāsa*).

<sup>c</sup> RV. iv. 23. 8<sup>o</sup>: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects<sup>a</sup> (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)<sup>b</sup>.

प्रयच्छन् r, प्रयच्छन् hd, प्रयच्छन् m<sup>1</sup>, प्रयच्छन् b, प्रयच्छन् fk—मध्यमः च hdm<sup>1</sup>, मध्यमश्च

bfr (cp. critical note on i. 92 : *jātaḥ san* and *jātaṣya*).—वाखीप्यति hxr, वाखीःप्यति: k, वाखीप्यति f, वाखीः पति h.

\* Nirukta x. 16: *vāstaspatir* : *vāstu vāsater nīvāsakarmāṣas, tasya pātā vā pālayitā vā*.

<sup>b</sup> RV. viii. 54. 1-3, 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhīḥ*; but see vi. 41, where *ṛgbhīḥ caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) <sup>a</sup>.

वाचा वेदा hm<sup>1</sup>r<sup>2</sup>b, वाचो वेद f, वाचो वेदे k.—This śloka (45) ■ omitted in r<sup>1</sup>r<sup>4</sup>.

\* Nirukta x. 17: *vācaspatir* : *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) <sup>a</sup>, not afflicted (*dīna*) on any side, therefore the seer Rāhugaṇa Gotama <sup>b</sup> proclaims him as Aditi<sup>c</sup> (12).

न कुतश्च hm<sup>1</sup>, न कुतश्च r<sup>1</sup>r<sup>4</sup>, कुतश्च b, न कुतश्च rfr<sup>2</sup>.—वीतमो r<sup>1</sup>r<sup>4</sup>bm<sup>1</sup>, वीतमो hfr. Cp. critical note on i. 58.

\* Cp. RV. x. 90. 1: *sa bhūmim vivato vrtvātīḥkal*.

<sup>b</sup> In RV. i. 89. 10 (Nirukta

v. 22, 23). <sup>c</sup> Nirukta iv. 22: *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) <sup>a</sup>—in his heart, therefore the seer Hiranyagarbha <sup>b</sup>, adoring<sup>c</sup> (him), spoke of him as Ka (13).

यक्ष्म hm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, यक्ष्म b, यक्ष्म r, यक्ष्म k.—कमिहजनसा सुखम् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, कमिह जनसा सुखम् bfk, एव वीरः शिवः सुखः r.—तैवम hm<sup>1</sup>r, तैवम bfk.—वर्च-  
जुवाच कम b, वर्चजु वाचकम् r, वचजुवाच कम f, इक्षुवाच कम hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, एव तु  
वाचकम् kr<sup>2</sup>.

\* *Sukha* ■ one of the three explanations of *ka* given in Nirukta x. 22: *kaḥ kamano vā kramāṇo vā sukho vā*.

<sup>b</sup> The reputed seer of RV. x. 121; see Ārṇanukramanī x. ■ and Sarvānukramanī on x. 121.

<sup>c</sup> Cp. *arcantaḥ* in ii. 32.

48. He giving<sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth<sup>b</sup> (to the other world): therefore the seer Yama<sup>c</sup> calls him, the son of Vivasvat<sup>d</sup>, Yama<sup>e</sup> (14).

प्रवाः hr<sup>3</sup>m<sup>1</sup>br, प्रवां fk.—प्रयक्ष्म hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>, प्रयक्ष्म bfk, प्रयच्छेति r, नियक्ष्मिः  
r<sup>1</sup>r<sup>4</sup>.—संगृहीत्वा hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, संगृहीत्वा fk, संगृहीत्वा b, संगृहीत्वा r.—प्रयाति hr, इ याति

bk, ह याणि f, ह पाणि r<sup>4</sup>.—यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा भू b, यदो यमा f, यदो यमा k, पुनर्यमम् hm<sup>1</sup>r. —The end of the *verse* ■ here marked by Q in hm<sup>1</sup>bfk.

<sup>a</sup> Nirukta x. 19: *yamo yachakīti satāḥ*. <sup>b</sup> Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṇsam . . . saṅgamamāṇaṁ janānām*. <sup>c</sup> The reputed seer of RV. x. 14; cp. Āṛṇukramapī x. 6 and Sarvānukramapī on x. 14. <sup>d</sup> RV. x. 14. 1: *vai-vasvatām . . yamam*. <sup>e</sup> Cp. Nirukta x. 20: *agnir apī yama ucyaḥ*.

### 10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrakṛtya*) a friend (of him) worship him, therefore Viśvāmitra<sup>a</sup> himself praising (him) calls him 'Mitra'<sup>b</sup> (15).

मित्रोक्तम् hm<sup>1</sup>bfr, मित्रं कर्तृ r<sup>1</sup>r<sup>4</sup>.—यदिमं hm<sup>1</sup>r, यद्विमे fkr<sup>2</sup>, यद्वेति r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. iii. 59. 1 (commented on in Nirukta x. 32). <sup>b</sup> That is, 'Friend.' Nono of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)<sup>a</sup>, creating the activity<sup>b</sup> (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

विदायमासातिनिगमे m<sup>1</sup>r, विदायमासातिनिगमे hd, विदायमासातिनिगमे fk, निदायमासातिनिगमे b.—यद्वृत्तिनाचति चितिम् hm<sup>1</sup>rhf (चति f), यद्वृत्तिनाचति चति kr<sup>2</sup>, यदि वेनाचवीचितिम् r<sup>1</sup>r<sup>4</sup>.—यजयन् hm<sup>1</sup>r, यजयं b, यजयत् f, यजयत् k.—तेन सः hm<sup>1</sup>rbfk, तेन तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, ii. 43. <sup>b</sup> Cp. Nirukta x. 25: *viśvakarmā sarasvāya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc (speech) they call Sarasvatī<sup>c</sup>.

यच्चिषु m<sup>1</sup>dr, यच्चिषु hfk, यज्यु b.—इति ग्राह hm<sup>1</sup>rffk, इति ग्राहं b (cp. iv. 39), इतीमन् r<sup>1</sup>r<sup>4</sup>.—वाचं ग्राहः सरस्वतीन् all except r<sup>1</sup>r<sup>4</sup> which read दीध्यन्मोर्वशी, i. e. दीर्घतमोर्वशी.

<sup>a</sup> That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yaska (Nirukta x. 24) for Sarasvat, but without explanation. <sup>b</sup> Yaska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvāṁ vyākhyātāḥ*. This must refer to ii. 23, where Sarasvatī ■ stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā strī*) are deferred to Nirukta xi. 25-27. <sup>c</sup> 51<sup>cd</sup>=iv. 39<sup>cd</sup>, except that in the latter passage ग्रायो takes the place of ग्राह. Curiously enough b has in the present passage

the reading **प्राज्ञं** which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of  $r^1r^4$  refers to the only two seers who mention Sarvaśvat, Dirghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves<sup>a</sup> (*venati*)—abides—in them, therefore the seer named Vena Bhārgava<sup>b</sup> here calls him Vena (18).

**यदेनत्वेयु**  $hm^1r^3$ , **यदेनत्वेयु** b, **यदेनत्वेयु**  $r^5r^7$ , **यदितत्वेयु** r, omitted in fk.—**आहर्षि-**  
**देवो**  $hm^1r$ , **आहर्षि देवो** fk, **आहर्षदेवो** b, **आहर्षदेवो**  $r^1r^4$  (cp. ii. 47).

<sup>a</sup> Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kṣāntikarmāṇaḥ*. This verb is one of the *kṣāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; ■ also occurs among the verbs of motion (*gatiikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. <sup>b</sup> The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Āyānuṣṭupamāni x. 60: *veno nāma bhṛgoḥ utaḥ*.

53. Primaeval (*agraja*) Heat<sup>a</sup> (*tapas*), desiring (*abhimatya*)<sup>b</sup>, created him month after month: therefore Manyu Tāpasa<sup>c</sup> calls him 'Manyu.'

**मासेनम्**  $hm^1r$ , **मासेना** bfk, **मासीना**  $r^1r^4$ .—**अमितम्**  $m^1br$ , **अमितम्**  $hr^3$ , **अमि-**  
**तम्**  $fk^3$ , **अमितम्**  $r^1r^4$ .—**तपोऽस्य**:  $r^1r^4$ , **ततो** **अस्य** k, **ततो** **अस्य** fb, **ततो** **अस्य**  $hm^1r$ .  
—**मनुषिणा**<sup>c</sup> bfk, **मनुषिणा**<sup>c</sup>  $hm^1$ .—The end of the *varga* is here marked by १० in  $m^1bfk$ , not in *hd*.

<sup>a</sup> My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* ■ identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3<sup>1</sup> (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) ■ identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *saṁjate māsi māsy eam*). Thus Manyu Tāpasa would be the deity ■ well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as Yama in 48, Vena in 52, Tārkyas in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with  $r^1r^4$ ) to read *tapo 'grajam*, 'the eldest born of Tapas' (= Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse *anuvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation *मृतम्*, nearly all the MSS. have *visarga* for *anuvāra*. Again, *grajam* (fb) is very close to *grajam*.

<sup>b</sup> Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyeter dīptikarmapañ krodhakarmapañ vadhakarmapañ vā*. <sup>a</sup> Manyu Tāpasa is, according to Ārṣṇukramanī x. 33 and the Śarvānukramanī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

### 11. *Asunīti, Apāṇaḥ napāt, Dadhikrā, Dhātṛ, Tārksya.*

54. Because at the time when beings die he alone leads (*mayati*) (their) spirits<sup>a</sup> (*asūn*), therefore he is spoken of as *Asunīti* (20) by Śrutabandhu<sup>b</sup> who praises (him).

मयात्यसून् hm<sup>1</sup>r, पयत्यसौ fk, पयःत्यसौ b.—सुवता सुतबन्धुना hm<sup>1</sup>r, सुवता सुत-  
बन्धुना b, सुवनाता सुतबन्धुना f, सुवनाता सुतबन्धुना k.

<sup>a</sup> Nirukta x. 39: *asunītir asūn mayati*. <sup>b</sup> The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst<sup>a</sup>: therefore the seer Gr̥tsamada<sup>b</sup> (in) praising (him) calls him Child of Waters<sup>c</sup> (21).

\*मासातिगमे hm<sup>1</sup>r, \*मासानिगमे bfk.—मधी मयत्त्वपाम् hm<sup>1</sup>r, मधी स पयत्त्वपाम्  
r<sup>1</sup>r<sup>4</sup>, मधी सस पयत्त्वा fk, मध्य स पयत्त्वा b.—गुत्समदः सुवन् m<sup>1</sup>r, गुत्समदः सुवन् b,  
गुत्समदः सवन् fk, गुत्सममदं सुयं b, गुत्समदस्त्वपाम् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *apṣv antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendrapaḥ* in ii. 31. <sup>b</sup> In RV. ii. 35 (cp. Nirukta x. 19). <sup>c</sup> Cp. Nirukta x. 18: *apāṇaḥ napāt tanūnapeṭrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*d-dadhat*) the mass of waters contained in the atmosphere<sup>a</sup> for eight months, he roars<sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as *Dadhikrā* (22).

\*ममौघम् m<sup>1</sup>rbsf, \*ममौघम् k.—आदधत्सो m<sup>1</sup>r, आदधत्सो hd, आदधत्सो f, त्सो  
k, माधत्सो b, आहत्सो r<sup>1</sup>r<sup>4</sup>.—56<sup>cd</sup> omitted in fk.—क्रन्दत्सु hu<sup>1</sup>rb, क्रन्दते r<sup>1</sup>r<sup>4</sup>.—  
\*सहन् hr, \*सहन् b.—\*आखिन् वज्रते hr<sup>2</sup>m<sup>1</sup>b r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, \*वेति तदोषते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *antārasāḥ* above, 43. <sup>b</sup> This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat* *krāntīti vā dadhat* *krandati vā dadhadākāri bhavati vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Rg-veda) as 'Dhātṛ'<sup>a</sup> (23).

संभूतं hm<sup>1</sup>r, संभूतं b.—च मासिकम् hm<sup>1</sup>rb, द्मासिकम् r<sup>1</sup>r<sup>4</sup>.—57<sup>a</sup> omitted in fk.—  
उर्वी धातृभिः hm<sup>1</sup>r, उर्वी धाति ऋषिः f, ऋषिः k, उर्वी धाति ऋषिः b.

<sup>a</sup> There is no corresponding explanation in the Nirukta; all that is there said ■ (xl. 10): *dhātā sarvasya vidhātā*.

58. In the wide<sup>a</sup> (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides<sup>b</sup> (*kṣarati*): therefore the seer Ariṣṭanemi Tārṣya<sup>c</sup> has spoken of him thus as Tārṣya (24).

दीर्घेऽन्तरिक्षे विधति hm<sup>1</sup>r (Nirukta x. 27 दीर्घेऽन्तरिक्षे विधति), तूर्णं विमं वक्षसा r<sup>1</sup>r<sup>4</sup>, तूर्णं विमं वक्षसो r<sup>1</sup>k, तूर्णं विपन्वक्षसो b.—यदा तूर्णं चरत्सी hm<sup>1</sup>r (तूर्णमर्थं रक्षति Nirukta x. 27), करोत्सी r<sup>1</sup>r<sup>4</sup>, यद्विपत्ति पन्ति f, यद्विधति पन्ति kr<sup>2</sup>, यद्विपत्ति ववन्ति b, यद्विपत्ति धन्विनि r<sup>1</sup>r<sup>4</sup>.—तेनेव् hr<sup>2</sup>b(kr<sup>2</sup>r<sup>4</sup>), तेनेव् r (r<sup>1</sup>r<sup>4</sup>).—The end of the *varga* is here marked by ११ in hm<sup>1</sup>bf, not in k.

<sup>a</sup> Nirukta x. 27: *tārṣyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam ānuta it nātruktāḥ*): *tīrṇe 'antarikṣe kṣiyati tūrṇam arthaṃ rakṣaty ānuta vā*. In view of the etymology in the Nirukta, it looks as if *tīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Op. the etymologies of *Tvaṣṭṛ* given below, iii. 16.

<sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. <sup>c</sup> The reputed author (Āryaṅkramaṇi x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārṣyaṣṭh* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Navitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging<sup>a</sup> the waters from the abyss (*kṛnatatrāi*)<sup>b</sup>: (therefore) Uruvāsini<sup>c</sup> (i.e. Urvaśi) calls him Purūravas (25)<sup>d</sup> in her own words<sup>e</sup>.

इवन् r, मवन् b, न f, मन् k, रोदन् hm<sup>1</sup>.—ऊन्वाद् m<sup>1</sup>b, ऊन्माद् hr<sup>2</sup>, ऊन्भाद् r, न्वत्वाद् fk.—विखलज्यः m<sup>1</sup>r, विखलज्यः f, विखलं नमः h, विखलज्यः k, विखलज्यः b.—पुकरवसम् hr, पुवरवसम् m<sup>1</sup>, पुसरवसम् b, यसरवसम् f, यतरवसम् k.—  
•वाक्कीनोदवासिनी bkr, •वाक्कीन् हन्मन् hdm<sup>1</sup>, •वाक्कीद्ववाशिनी r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence ■ the passage referred to.

<sup>c</sup> Meant to be an etymological form of Urvaśi, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. <sup>d</sup> Cp. Nirukta x. 56: *purūravā bahudhā roṇyate*. On the *ruva* of various gods, see Vedische Studien iii, p. 137. <sup>e</sup> In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Samkusuka<sup>b</sup>, himself praises as 'Mṛtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रधावयन्नेति k d, प्रधावयन्नेति f, प्रधावयन्नेति h, प्राधावयन्नेति m<sup>1</sup>, प्रधावयन्नेति b, प्राधावयन्नेति r, नेति r<sup>1</sup> r<sup>4</sup>.—वृत्तः fkr<sup>2</sup>, वृत्तः hm<sup>1</sup> r, मुधि r<sup>1</sup>, मुधम् r<sup>4</sup>.—Between the two lines of 60 (where it is absolutely out of place) b fkr<sup>2</sup> r<sup>1</sup> r<sup>4</sup> r(r<sup>7</sup> ?) add the line (=41<sup>ab</sup>):

चरं<sup>1</sup> चितिभ्यो विदधद्<sup>2</sup> चतुर्मुखविद्य<sup>4</sup> चितौ ।

<sup>1</sup> चरं b fkr<sup>2</sup>, चरं r.—<sup>2</sup> विदधद् r, विदधत् b, विर्यत् f, विरधत् r<sup>1</sup>, विरधत् k.—

<sup>3</sup> चतुर्मुख<sup>3</sup> r, चतुर्मुख<sup>3</sup> b, चतुर्मुख<sup>3</sup> f, चतुर्मुख<sup>3</sup> k, चतु + मुख<sup>3</sup> r<sup>2</sup>.—<sup>4</sup> विद्य<sup>4</sup> r, विद्य<sup>4</sup> b, विद्य<sup>4</sup> k, विद्य<sup>4</sup> f, विद्य (चितौ) r<sup>1</sup> r<sup>4</sup>.

61. जघन्यसः hm<sup>1</sup> r, जघन्यसः b fkr<sup>2</sup>, जघन्यसः r<sup>4</sup>.—संवर्तयन्<sup>3</sup> r, संवर्तयन्<sup>3</sup> r<sup>1</sup> r<sup>4</sup>, संवर्तयन्<sup>3</sup> hr<sup>2</sup> m<sup>1</sup> r<sup>2</sup>, संवर्तयन्<sup>3</sup> f b, चक k.—सूर्याद् b fkr<sup>2</sup> r<sup>1</sup> r<sup>4</sup> m<sup>1</sup>, सूर्या r<sup>1</sup> r<sup>4</sup>.—उपसं hm<sup>1</sup> r, उपसं b, उपसं f k.

<sup>a</sup> The explanation of Śatabhāṣya Maudgalya in Nirukta xi. 5: *mṛtyur mārayatīti sato, mṛtam cyāvayatīti vā śatabhāṣyaḥ*. <sup>b</sup> The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārṇukramanī x. 8, and SarvĀnukramanī on RV. x. 18.

<sup>c</sup> Twenty-three of these names occur in Nighaṇṭuka v. 4, and three (Āditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)<sup>a</sup> the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāṣayan*) these worlds with his rays: therefore the seer Vasiṣṭha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2).

दिवाकरं b f k, दिवा चरन्<sup>3</sup> r<sup>1</sup> r<sup>4</sup>, दिवाकरः hm<sup>1</sup> r.—प्रसूतयः hm<sup>1</sup> r b f k, प्रसूतयः r<sup>1</sup> r<sup>4</sup>.—मासयन्<sup>3</sup> m<sup>1</sup> f k, मासयन्<sup>3</sup> h r b, मासि चरन्<sup>3</sup> r<sup>1</sup> r<sup>4</sup>.—वैष स्वर<sup>3</sup> hm<sup>1</sup> r, वैष स्वर<sup>3</sup> b r<sup>2</sup> r<sup>3</sup>, वैष स्वर<sup>3</sup> f k.—सुवसन्<sup>3</sup> hm<sup>1</sup> r, सुवसन्<sup>3</sup> b fkr<sup>2</sup> r<sup>1</sup> r<sup>4</sup>.—The end of the *varga* is here marked by १२ in b f k, not in m<sup>1</sup>. The end of the preceding line (स्वरश्चमिः) is marked in h d by २३, and the end of the *varga* (after मन्म) by २३ || १२ ||

<sup>a</sup> Cp. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *dvāṅkara* in the accusative, as the verb *pra-sā* || regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i.e. Sūrya) stimulates (in general).' <sup>b</sup> The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14.

<sup>c</sup> *Bhāṣayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātre jarayitā sa eva bhāṣām*; though the word *bhāṣa* is there derived from the root *bhā*.

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays<sup>a</sup>: therefore Bharadvāja praises him as 'Pūṣan' (3) with five (hymns)<sup>b</sup>.

चक्षीयूषेति hm<sup>1</sup>r, चक्षीयूषेति b, चक्षीयूषेति f<sub>k</sub>.

<sup>a</sup> Cp. Nirukta xii. 16: *yad raśmipāṣaṇaṁ puṣyati tat pūṣā bhavati*. <sup>b</sup> RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*triṇi*) regions (*rajḍmāsi*) shine with brilliance as his footsteps, therefore Medhātithi<sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm<sup>1</sup>r, तेज सा b, तेजसो f, तेजसः r<sup>1</sup>r<sup>4</sup>, तेजसे k.

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *treḍhā vidadāte padam*, he quotes Śūkapūṣi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light<sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m<sup>1</sup>r, सायं पृथक् याति h<sub>d</sub>, सायं पृथक् याति f<sub>k</sub>, सायं पृथक् याति b, सीर्यं पृथक् ते सी r<sup>1</sup>r<sup>4</sup>.—त्यये m<sup>1</sup>rbfk, तये h<sub>d</sub>.

<sup>a</sup> Cp. Nirukta xii. 25: *keśi, keśā raśmayas, tals tadvān bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think<sup>a</sup> of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रतिविक्रस्तिर्न hm<sup>1</sup>r, मां प्रतिक्रस्तिव r<sup>1</sup>r<sup>4</sup>, मां प्रतिक्रस्तिर्न b, मां प्रतिक्रस्तिर्न f<sub>k</sub>.—यमन्यते r, यं मन्यते h<sub>d</sub>b, य मन्यते f<sub>k</sub>.—पृथक् वराः hr, पृथक् वराः m<sup>1</sup>d, पृथक् वरा k, पृथक्वराः fb.—विश्ववरस् hm<sup>1</sup>rbfk, विश्ववरस् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *viś* (Nirukta vii. 21): *viśvān narān nayati viśvaṁ caṇḍaṁ narāṁ nayamāṇi vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.



67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vṛṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'<sup>b</sup> (RV. x. 86); (or) this highest bull (*vṛṣā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>:

वृषेव  $br^1r^4$ , वृषेक (without visarga)  $hdr^2m^1fkr^2$ , वृषेव  $r$ .—\*रोहति  $hm^1r$ , \*रोहत  $b$ , \*रोहन्  $fk$ .—The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in  $hdbfk$ , not in  $m^1$ . I have left it there, as all the MSS. which mark it agree. ■ would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In  $hd$  the preceding line (*uttaraḥ*) ends = śloka, numbered ६८, 68<sup>ab</sup> ■ numbered ६९, 69<sup>ab</sup> as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

\* Cp. below, vii. 141. <sup>b</sup> The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. <sup>c</sup> This alternative etymology is based on Yāska's in Nirukta xii. 27: *yaś rasmiḥśir abhīpṛakampayann eti tad vṛṣākapiṛ bhavati vṛṣākampasāḥ*.

#### 14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep<sup>a</sup>, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhunva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi* <sup>b</sup>, he appears to be bidden<sup>c</sup> thus (*iṭi*) by Indra.

मन्त्रेवु  $hm^1r^2b$ , मन्त्रे हु  $f$ , मन्त्रे ह  $k$ .—चिबु  $hrfk$ , वुबु  $b$ , चिबु  $r^6$ .—अन्विति  $m^1r^2br^2$ , अन्विरि  $fk$ , अन्विति  $hdr^2$ .—प्रयुक्तो  $hdm^1$ , प्रयुक्तो  $fkr^1$ , प्रायुक्तो  $b$ .—वारिषाकये  $hm^1rfb$ , वृषाकये  $kr^2$ . ■ would be best (as in  $hd$ ) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

\* This is meant to be an explanation of *rasmiḥśir kampayann eti*. <sup>b</sup> The irregular formation *vāriṣākapa* for *vṛṣākapa* seems to be due to the exigency of metre. <sup>c</sup> In the three stanzas (x. 86. 20-22) *Vṛṣākapi* ■ addressed and called upon to go home (*astam eṣi*) by the path which procures sleep (*svapnānamāna*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnām āśāyati*).

69. Viṣṇu<sup>a</sup> may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣi*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.

विष्वातिर् hdm<sup>1</sup>r, धिष्वातिर् b, तैर् f, तैर् k.—वेवेटेर् h, देवेटेर् r, वेटेर् m<sup>1</sup>, विव-  
खोर् hf, विपखोर् k: the reading of bk looks like a corruption of वज्रोतिर् (the third  
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-  
devatā.—\*कर्मन्तः hdm<sup>1</sup>r, \*कर्मन्ताः f, \*कर्मन्ता bk.—सूर्यः hm<sup>1</sup>bk, सु f, वानः r.—वः  
hdm<sup>1</sup>, वं k, सः r, सं hf.—The third line of 67 (रश्मिः) and 68, 69 omitted in r<sup>1</sup>r<sup>4</sup>.

\* The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,  
as ■ was not given in 64. <sup>b</sup> Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur*  
*bhavati; viṣṇur viṣater vā vyāśnater vā.* The above three explanations are probably meant  
to correspond to these: *viṣṇiṭ=viṣiṭaḥ, viṣati=viṣati, vvyāṣiṭ=vyāśnati.* <sup>c</sup> Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,  
Indra, and Sūrya<sup>a</sup> (respectively), have (thus) been duly stated  
in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names<sup>a</sup>, accompanied by the above-  
mentioned<sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate  
enumeration does not exist.

वाजां तु bfr, वाजां च hdm<sup>1</sup>.—पुच्छिन hdr, पुच्छिन bfr.—The end of the *varga*  
is here marked by १४ in hdm<sup>1</sup>bfr.—This śloka (71) is numbered as ३ (=२०३) in hd,  
and ४ (=२०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e.g. *vrtrahan*, which accompany any of the regular names, e.g.  
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānath saṃyujya*  
*haviḥ oodayaṇdrāya vrtraghna indrāya vrtratura indrāyāṅkomuca iti; tūny apy eka samā-*  
*mananti, bhūyāṇi ta samāmnāsāt.* Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,  
middle, (and) celestial, listen to (an account of) her hymns (and)  
names according to her sphere.

विविधा तु या hdr, विविधा तु चः m<sup>1</sup>, त्र्यधासुपा b, (वाग्ध्या) च विधा तु या  
fk.—स्त्राजं निः hm<sup>1</sup>r, \*स्त्राजं विः b, \*स्त्राजानि fk.

73. Now she owns the entire hymn when the rivers on earth,  
and when the waters, (and) when the plants<sup>a</sup>, being praised,  
own it b.

एषा  $hm^1r^2bfr^2$ , शिवा  $r^1r^4$ , एता  $r$ .—यस्य सुता  $hdm^1bfr$ , यथः सुता  $r$ , यथसद  $r^1r^4$ .—यदा चैवं  $r^1r^4bfr^2$ , पंच चैवं  $r^2$ , पंच चैवं  $hd$ , पंचैवेवं  $m^1$ .—मन्त्रस्यापो  $hdm^1r$  मन्त्रस्यापो  $bfr^2$ .—यदा चोषधयो यदा  $b$ , य चोषधयो यदा  $t$ , यचोषधो यदा  $k$ , यदा चोषधयः यदा  $hdx$ , तदा चोषधयस्यवा  $r^1r^4$ .

<sup>a</sup> Rivers, waters, plants are here mentioned in the same order as in Naighaṭṭuka v. 3, and above, i. 112. <sup>b</sup> *Esam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. v. r. of *ītarad*, viii. 17.

74. And when she becomes Aranyāni and Rātri, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza<sup>b</sup>.

रात्री च  $hdm^1r$ , क्षत्री च  $b$ , सत्री च  $fk$ .—चोषाः  $hdx$ , चोषा  $m^1$ , चैवा  $r^1r^4bfr^2$ .—पृथिवी च  $hdxr$ , पृथिवी चैव  $m^1fk$ .—भूलाद्याश्च  $hd$ , भूलाद्याश्च  $m^1$ , भूलाद्या च  $fk$ , भूला आ च  $b$ .

<sup>a</sup> See below, 75, note <sup>a</sup>.

<sup>b</sup> As her representatives, being thus *ṛbbhāṣā*.

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽक्षिवा  $hdm^1r$ , नामनी मेवा  $b$ , नामतो मेवा  $fk$ .—अनुषित्  $bfr$ , तु क्वचित्  $hdm^1$ .

<sup>a</sup> Of the above eleven names of female deities, nine agree with the enumeration *nadyaṣṭ* to *Agnāyī* in Naighaṭṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṭṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in 3D. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of *Īṣā* in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only<sup>b</sup>.

मखे सख<sup>a</sup>  $hdm^1r$ , मखसख<sup>a</sup>  $bfr^2$ .—भूला चैवा  $hdm^1r$ , भूला च  $bfr$ .—समयं  $hdx$ , समय  $fk$ , समयं  $m^1$ .—सूक्तं चिमिर्  $hdm^1r$ , सूक्तं चिमिर्  $b$ , कं चिमिर्  $fk$ .—The end of the *varga* is here marked by १५ in  $bfr^1$ , not in  $hdk$ . This śloka (76) is numbered ८ (= २०८) in  $hd$ , and as १० (= २१०) in  $m^1$ .

<sup>a</sup> Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except *Īomasā* (and, of course, *Durgā*) are to be found in Naighaṭṭuka v. 5 (deities of the middle sphere), *devapāṇyaṣṭ* being added from Naighaṭṭuka v. 6 (celestial deities), while four occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and *Īṣā*, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *sūktabhāṣī* under these three names alone while under the remaining names, which are incidental, she is only *ṛṣabhāṣī*.

#### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup>fkx, दुर्वे b.—मूलर्षे hdrfk, मूलर्षे b, मूलर्षे m<sup>1</sup>.—ऊत्ता hdrfk, ऊत्ता m<sup>1</sup>, ऊत्ता r<sup>2</sup>r<sup>7</sup>, हत्ता b.—The first line of 77 (*equiva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तन्नामानि hm<sup>1</sup>r, तन्नामानां r<sup>1</sup>r<sup>4</sup>, ते सुतिर्माञ्जि च नामाणि f, तस्मै सुतिर्माञ्जि च नामाणि सुतादीनां b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्मै सुतिर्माञ्जि च नामाणि सुतादीनां, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सुतादीनां is omitted), while only सुतादीनां was substituted in r<sup>1</sup>r<sup>4</sup>.—चमिष्ठाणि hdm<sup>1</sup>, चमिष्ठाणी r, चमिष्ठाणि b, चमिष्ठाणि f.—मयस्त्वया hdm<sup>1</sup>r<sup>2</sup>, मयस्त्वया bfr<sup>2</sup>, मयस्त्वया r, मयस्त्वया r<sup>1</sup>r<sup>4</sup>.—राका चानुमतिः bdm<sup>1</sup>r<sup>2</sup>fk, राकाचाः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *kyōsā* in connexion with *form* in this interpolated line (see next note) is not clear.

<sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṭṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the verse. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

<sup>c</sup> This is the only one of the above names not occurring in Naighaṭṭuka v. 5, 6. Cp. note <sup>a</sup> on 76.

<sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṭṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

गोर्धेनुर्देवपत्न्योऽग्न्या hm<sup>1</sup>bfr, गोर्धेनुर्देवपत्न्यो ग्न्या r, गोर्धेनुर्देवपत्न्योऽग्न्या r<sup>1</sup>r<sup>4</sup>. देवपत्न्यो घ्रा r<sup>2</sup>r<sup>7</sup>.—स्वस्तिच hr<sup>2</sup>m<sup>1</sup>br<sup>2</sup>r<sup>7</sup>, स्वस्ति च fkr<sup>2</sup>, स्वस्तिच r.—विपातिकानि चरमाणि hm<sup>1</sup>r, विपातिकान्वाचिरमाणि b, विपातिकान्वाचिरमाणि f, विपातिकान् पृथग्माणि r<sup>1</sup>.

<sup>a</sup> *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. <sup>b</sup> That is, the incidental (*nat-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*ṛgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn<sup>a</sup>.

वाग्मवलि<sup>a</sup> br, वाक् मवलि<sup>a</sup> m<sup>1</sup>, वाग्मवलि<sup>a</sup> hd, वाग्मवलि<sup>a</sup> r<sup>1</sup>r<sup>4</sup>, वामासावलि<sup>a</sup> f.—  
सूर्यासु hdm<sup>1</sup>rb, सूर्यासु f.—<sup>a</sup>चिता bkr, <sup>a</sup>चिता f, <sup>a</sup>चिता: hd.—तथा hdm<sup>1</sup>bkr<sup>5</sup>r<sup>7</sup>,  
तथा r.—सूर्यासुवा rbr<sup>5</sup>r<sup>7</sup>, सूर्यासुवा hdm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc. Thus there ■ a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākapyāi (and) Saranyū<sup>a</sup>, these two undoubtedly (own) a stanza<sup>b</sup>. And when she is Earth corresponding to Heaven (*dyuval*)<sup>c</sup>, she only owns (a stanza) incidentally<sup>d</sup>.

दे व ते ध्रुवन् hm<sup>1</sup>rb, दे व ते ध्रुवं f, देव तदुवन् r<sup>1</sup>r<sup>4</sup>, ते सुवन् r<sup>7</sup>.—सुवन् hdr<sup>3</sup>,  
सुविन् m<sup>1</sup>, वविन् r, सुविन् fk, कविन् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Uṣas, Sūryā, Vṛṣākapyāi, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. <sup>b</sup> Vṛṣākapyāi and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively).

<sup>c</sup> That is, as belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyauṣ, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9.

<sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī ■ *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī<sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती<sup>a</sup>, going on सतां वीरी &c., doubtless owing to the preceding line ending with सती.—केवसा: hm<sup>1</sup>rbk, केसा: f, केवसाम् r<sup>1</sup>r<sup>4</sup>.—81<sup>b</sup> = iv. 36<sup>b</sup>.—The end of the *varga* is here marked by १६ in hbfk, not in m<sup>1</sup>.—In hd, 81<sup>ab</sup> (ending सरस्वतीम्) is numbered १३ (= २१३), and 82<sup>ab</sup> (ending विषत्) १४ (= २१४).

<sup>a</sup> A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted ■ the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

## 17. Names of female seers: three groups.

82. Ghosā<sup>a</sup>, Godhā<sup>b</sup>, Viśvavārā<sup>c</sup>, Apālā<sup>d</sup>, Upaniṣad, Niṣad<sup>e</sup>, Brahmajāyā (who is) named Juhū<sup>f</sup>, the sister of Agastya<sup>g</sup>, Aditi<sup>h</sup>,

बोधा बोधा brfk, बोधा बोधा hdm<sup>1</sup> (Āraṇukramaṇi).—\*बारापाबोपनिषद्विषत्<sup>r<sup>1</sup>r<sup>4</sup></sup>  
r<sup>1</sup>brkr<sup>2</sup>r<sup>3</sup>, \*बारापाबोपनिषद्विषत् hdr<sup>2</sup>.—नामानस्तस्य m<sup>1</sup>brfk, नामा - तस्य b.

<sup>a</sup> RV. x. 39. 40.

<sup>b</sup> x. 134. 6, 7.

<sup>c</sup> v. 28.

<sup>d</sup> viii. 91.

These two are the seers of the khila of seven stanzas beginning *pra dhāreyaṇa madhuno hṛtasya*, and described thus in the Kashmir MS. of the khilas: 'pra,' *sapta*, *brāhmyo* [i. e. *brāhmya* = *brāhmadāyina*] *niṣadupaniṣada*. <sup>f</sup> Juhū Brahmajāyā, seer of RV.

x. 109; see Āraṇukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. <sup>g</sup> Seer of

RV. x. 60. 6; cp. Āraṇukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg. Sagenstoffe, p. 129, note 7. <sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāpī<sup>a</sup>, and the mother of Indra<sup>b</sup>, Saramā<sup>c</sup>, Romaśā<sup>d</sup>, Jṛvaśī<sup>e</sup>, and Lopāmudrā<sup>f</sup>, and the Rivers<sup>g</sup>, (and) Yamī<sup>h</sup>, and the wife Śāśvatī<sup>i</sup>,

ब्रह्माता hm<sup>1</sup>rh, ब्रह्माता fkr<sup>2</sup>.—च ब्रह्मती hdr<sup>1</sup>r<sup>4</sup>, च ब्रह्मती m<sup>1</sup>r, तस्य च  
ofkr<sup>2</sup>.—83<sup>b</sup> = ii. 77<sup>d</sup>.

<sup>a</sup> x. 86 (several stanzas) and 145.

<sup>b</sup> Indramītarāḥ are said to be the Rishis

of x. 153, Āraṇukramaṇi x. 79.

<sup>c</sup> In several stanzas of x. 108.

<sup>d</sup> i. 126. 7.

<sup>e</sup> In several stanzas of x. 95.

<sup>f</sup> i. 179. 1, 2.

<sup>g</sup> In some stanzas of iii. 33.

<sup>h</sup> That

s, Yamī Vaiśvatī in x. 10 and 154.

<sup>i</sup> viii. 1. 34.

Sieg. Sagenstoffe, p. 40, cites passage from the Nītimāñjarī in which sārī, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *sāśvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī<sup>a</sup>, Lākṣā<sup>b</sup>, Sārparājñī<sup>c</sup>, Vāc<sup>d</sup>, Śraddhā<sup>e</sup>, Medhā<sup>f</sup>, Dakṣiṇā<sup>g</sup>, Rātri<sup>h</sup>, and Sūryā Śāvitṛī<sup>i</sup>, (all these) are pronounced to be female seers<sup>j</sup> (*brāhmadāyinaḥ*).

श्रीलाक्षा hdm<sup>1</sup>, श्रीलाक्षा b, श्रीलक्ष्मी fk, श्रीलक्ष्मी: r.—सार्पराक्षी hm<sup>1</sup>r, सर्वैराक्षी  
r, सार्पराक्षा f, सार्पराक्षा kr<sup>2</sup>.—वाक् मन्त्रा मेधा hm<sup>1</sup>r, वाक्मन्त्रमेधे b, वाक्मन्त्रमेधे  
k.—ईरिता: hm<sup>1</sup>r, ईरिता fk, ईरिता b.

<sup>a</sup> Supposed seer of the Śrīsūkta, the khila after v. 87.

<sup>b</sup> Seer of a khila, cp.

below, viii. 51.

<sup>c</sup> RV. x. 89.

<sup>d</sup> x. 125.

<sup>e</sup> x. 151.

<sup>f</sup> Seer of the

Medhāsūkta, the khila after RV. x. 151.

<sup>g</sup> RV. x. 107.

<sup>h</sup> x. 127.

<sup>i</sup> x. 85.

These three śloka (83-84) are identical with three at the end of the Āraṇukramaṇi (100-102). With 82-83 on i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities; the middle series<sup>b</sup> conversed with seers and deities.

त्वासां hm<sup>1</sup>r, तासां fkr<sup>2</sup>, तासा b.—वर्चसुष्टाव hm<sup>1</sup>r, वर्चस्त्वष्टा च b, वर्चसुष्टा च f, वर्चसूसा च k.—समुदे hm<sup>1</sup>r, समुदे b, समुद्रे fkr<sup>2</sup>, समुद्रे r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82.

<sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्चसोत्तमः hm<sup>1</sup>r, र्चाच रचोत्तमः k, 'वर्चसोत्तमः' bf.—86 is omitted in r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup>.—86<sup>ab</sup> is numbered as १८ (=२१८) in hd, 87<sup>ab</sup> as १९ (=२१९).

<sup>a</sup> For a definition of *bhāvasortam*, see below, ii. 120. <sup>b</sup> According to the *Sarvānukramanī*, seer and deity are identical in the case of *Sarpasajñī* (RV. x. 189: *āmadai-vaśam*), *Vāc* (x. 125: *tuṣṭāvātmānam*), *Śradhā* (x. 151), *Dakṣiṇā* (x. 107), *Rātri* (x. 127), *Sūryā Savitṛī* (x. 85: *āmadai-vaśam*). The three others, *Sri*, *Lakṣmī*, *Medhā*, are the seers and deities of *khilas*. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the *Sarvānukramanī* passages just given, and their interpretation by Śaḍguru-jiya), the expression *ātmāno bhāvasorttāni jagau* being equivalent to *ātmānam āstau* .. *levatām* in 87. <sup>c</sup> As the object of praise is self.

### 18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations<sup>a</sup> at the same time the deity.

वचसोत्तमः hm<sup>1</sup>r, वतसोत्तमः b, वतसोत्तमः f, चोत्तमसु चः r<sup>1</sup>r<sup>4</sup>.—तस्मादात्म-  
न्येषु hm<sup>1</sup>r, तस्मादात्मन्येषु b, तस्मात्तमसुदेवेषु f, तस्मादात्मन्येषु(च) r<sup>1</sup>r<sup>4</sup>.—स्वाच-  
क्षयिः खैव देवता hm<sup>1</sup>r, स्वाच क्षयि खैव देवता fb, स्वाच क्षयि देवता k, मनेहुष्टैव  
देवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

मनेहुषिः hm<sup>1</sup>r b f k, मवक्षयिः r<sup>1</sup>r<sup>4</sup>.—तेनोच्यते hm<sup>1</sup>r b, तेनाच्यते f k.—वाक्येन m<sup>1</sup>kr,  
वाक्ये च h d f b.—देवता तच्च सा h d m<sup>1</sup>r, देवता तु च सा f, देवता चं च सा k, देवता तेषु  
जा r<sup>1</sup>r<sup>4</sup>, देवता तु सा b.

<sup>a</sup> Cp. Sarvāṅkramanī, Introduction ii. 4: *yasya vākyam sa ṛtāḥ*. <sup>b</sup> Cp. ibid., ii. 5: *yā tenocyate* ■ *devatā*; see also the three lines quoted from the Devatānukramanī by Śaṅkarakīya (pp. 97, 98) on RV. i. 165.

89. "Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

अमीपसहस्रार्थे च *hm*<sup>1</sup> (and Nirukta i. 4), कमीपसहस्रार्थे च *kr*, कमीपसहस्रार्थे च *b*, कमीपसहस्रार्थसु *r*<sup>1</sup>*r*<sup>4</sup>.

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. <sup>b</sup> Cp. Nirukta i. 4: *aiha nipātā uccāvacceṣu arīkheṣu nipātanty apy upamārīke 'pī karmopasaṃgrahārīke*.

90. Others again (are) occasionally (used) for the purpose of filling up<sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

अनामी *hm*<sup>1</sup>*r*, अनामी *f*, अनामी *k*, अनामी *b*.—पूरुषार्थी *hm*<sup>1</sup>*r*, पूरुषार्थी *br*<sup>1</sup>*r*<sup>4</sup>, पूरुषार्थी *f*, पूरुषार्थी *k*.—पूरुषार्थीस्त्व<sup>a</sup> *hm*<sup>1</sup>*r**b*, पूरुषार्थी स्त्व<sup>a</sup> *r*<sup>1</sup>*r*<sup>4</sup>, पूरुषार्थीस्त्व<sup>a</sup> *f*.

<sup>a</sup> Cp. Nirukta i. 4: *aiha nipātāḥ . . apī padapūraṇāḥ*. <sup>b</sup> Based on Nirukta i. 9: *aiha ye pravṛtṣe 'rthe 'mitāḥkareṣu granthēṣu vākyapūraṇāḥ āgacchanti, padapūraṇāḥ te mitāḥkareṣu anarīkahāḥ: kam im id v itī: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) kam, im, id, u': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. ■ and VS. Prātiśākhya ii. 16.*

91. they are to be recognized as *kam*, *im*, *id*, *u*<sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva*, *na*, *cid*, *nu*—these are the four having the sense of comparison <sup>b</sup>.

अमीमिद्विती *m*<sup>1</sup>*r* (and Nirukta i. 9), कमीमि इति *k*, अमीमिद्विती *b*, अमीमिद्विती *f*, अमीमिद्विती *kr*<sup>2</sup>.—स्वमीचार्थकाश्च ते *hm*<sup>1</sup>*r*, वेन्मीचार्थकाश्च ते *f*, स्वामीचार्थकाश्च ते *b*, स्वमे चार्थकाः सुतो *r*<sup>1</sup>*r*<sup>4</sup>.—इवो न चित्सु *hr*<sup>2</sup>, इवो नु चित्सु *m*<sup>1</sup>, इव न चित्सु *r*<sup>4</sup>, इव ना चित्सु *b*, इव ना चित्सु *f*, इव न चित्सु *r*.—अवन्ति ते *hm*<sup>1</sup>*r*<sup>2</sup>*b**kr*<sup>2</sup>*r*<sup>2</sup>, अवन्तमी *r*<sup>1</sup>*r*<sup>4</sup>.—The end of the *verse* is here marked by १८ in *kbf*, by १७ in *k*, omitted in *m*<sup>1</sup>.

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>. <sup>b</sup> Cp. Nirukta i. 4: *ete catvāra upamārīke bhavasitī*, the four particles mentioned above being then discussed in the same order.



## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation<sup>a</sup>.

उपमार्थे  $hm^1r^3r^5$ , उपमार्थे  $hr$ , उपमार्थे  $fk$ .—प्रतिषेधे स्वनस्यः  $hr^5b^5fk^2r^5$ , प्रतिषेध-  
स्वनेकस्य:  $r$ , पुरयार्थस्वनस्यकः  $m^1$  (cp. ii. 90<sup>d</sup>).

<sup>a</sup> Cp. Nirukta i. 4: *neti pratipēdhārthiyo bhāṣyām, ubhayaṃ anuvādhyaṃ . . . pratiṣe-  
dhārthiṣaḥ . . . upamārthiṣaḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'<sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)<sup>b</sup>.

वशात्प्रकरणस्यैते  $hr^5r^5$ , वशा प्रकरणस्यैते  $b$ , वशा: प्रकरणस्यैते  $r^3$ , वशात्प्रकरणस्यैव  
 $m^1$ , वशा प्रकरणं स्यैते  $fk$ , वचोवचनवशा स्यैते  $r^1r^4$ .

<sup>a</sup> The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity asti saṃkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. <sup>b</sup> Cp. RV. Prātiśākhya xii. 9: *arīhavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhrlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty<sup>a</sup> prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action<sup>b</sup>; for they differentiate the meaning<sup>c</sup> in the inflexions of noun and verb<sup>d</sup>.

क्रियाधीनेन  $hm^1r^5b^5fk^2r^5$ , क्रियाधीनिषु  $r$ .—द्वार्थे  $hm^1b$ , स्वार्थे  $r^3r^5$ , द्वार्थो  $fk$ , द्वार्थान्  
 $r^4$ , स्वार्थान्  $r$ .—विभक्तिषु  $hm^1r^5b^5fk^2r^5$ , विभक्तिभिः  $r^1$ , विभक्तितः  $r^4$ .

<sup>a</sup> This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the Gaṇa *prādayaḥ*. <sup>b</sup> Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. <sup>c</sup> Cp. RV. Prātiśākhya xii. 8: *upasargo viśeṣah*. <sup>d</sup> Cp. Nirukta i. 3: *sāmāhīyāṣṭayor arthavācakaṇam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śakatayana considered prepositions because of their connexion with action; they are three more.

चनु all MSS. and r.—उपसर्गः hm<sup>1</sup>rb, उपसर्गः rk.—ते तु hm<sup>1</sup>, ते न bfk, तेन r.—95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Asa*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. ■ might stand for either *acha* or *asam*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *astar*, *acha* are gates in Pāṇini i. 4. 64. 65. 69. A vārttika on Pāṇini i. 4. 59 adds *śred* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bfk, स्त्वच r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup> (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, योच्यं प्रकरणं त्वनु r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr, not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 40.

<sup>b</sup> This probably refers to BD. i. 23-45.

<sup>c</sup> That is in connexion with gender.

## 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)<sup>a</sup>.

कृताकृतक all MSS.—सदृशी rk, सदृशी hm<sup>1</sup>bf.—पुनर्बहः bfk r, पुनर्बहः b.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि विवाङ्मृ hfk r, सर्वाना<sup>a</sup> b, सर्वनामानि वि वाङ्मृ r<sup>1</sup>r<sup>4</sup> (śloka 131).—यत् विवं hbfkr, यत्विदेव r<sup>1</sup>r<sup>4</sup>.—यथा कथा hfk r, यथा कथा b, तथा यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Any* here used in antithesis to *serve* must be meant as an equivalent to *eke*.

<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā* ca in Nirukta iv. 3. 2. 26.

99. The sense is the chief thing<sup>a</sup>; for ■ term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm<sup>1</sup>.—तनुषायत्त r, तनुषायत्तम् m<sup>1</sup>, तनुषायत्तम् hd, तनुषायत्तम् fb, तनुषायो वत्तु k.—नामान्वयोपाधिः hd, \*पाद्यः r, तद्वत्पाद्योपाधिः b, वात्यया fk.

<sup>a</sup> Cp. Nirukta ii. 1: *arthantīyāḥ parīkṣeta*.

<sup>b</sup> That *taḍ* must refer ■ *arthak* ■ shown by the expression *śabdān arthavatsaṃ nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm<sup>1</sup>r, आनुपूर्वी च d, आनुपूर्वे च fk, आनुपूर्वं प्र<sup>a</sup> b.

101. Gender, root, and inflexion one should, in their respective places, adapt<sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)<sup>b</sup>.

आनु विमक्तिं m<sup>1</sup>kr, आनुविमक्तिं hdb, आनुविमक्तिं f.—संनयेत्तच hdm<sup>1</sup>, संनयेत्तच bfk, संनयेत्तच r (cp. Nirukta ii. 1: *विमक्तीः संनयेत्*).—मन्त्रे m<sup>1</sup>bfk, वाक्ये hd, वाक्यं r.—तत्तत्पूर्यात्तु m<sup>1</sup>b, तत्तु कुर्यात्त f, कुर्यात्तत्तु r, कुर्यात्तकी तु hd.—The end of the *varga* ■ here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta ii. 1: *yathārthan vibhaktiḥ saṃnāmayet*.

<sup>b</sup> Cp. i. 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*)<sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

वाचनान्वेष m<sup>1</sup>bfkr, वाचनान्वेष hd.—\*निधेयः ज्ञात् h, \*निधेय ज्ञात् m<sup>1</sup>, \*निधेयश्च bfk, \*निधेयं च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. i. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of ■ sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

•शब्दं विधातुक्चर्म hdm<sup>1</sup>, •शब्दाविधातुक्चर्म r, •शब्दविधातुक्चर्म f, •शब्दविधातुक्चर्म b.—चापि hdkr, चापि b.—यद् hdm<sup>1</sup>, यद् bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from ■ compound meaning (*samastārtha*)<sup>b</sup>, as derived from ■ sentence (*vākya*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

<sup>a</sup> Corresponding to *taddhita* below, 106, and Nirukta ii. 2. <sup>b</sup> That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. <sup>c</sup> As, for example, *śikhāsa* (= *śī haṣa*). <sup>d</sup> *Vyatikṛpa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds) <sup>a</sup>.

<sup>a</sup> This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Pratīśākhya* (l. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*daṇḍ-ya*)<sup>b</sup> as 'deserving punishment' (*daṇḍagrha*),

विषयान्निर्बन्धः m<sup>1</sup>, विषयान् निर्बन्धः hdkr, विषयान्निर्बन्धः b.—तद्विन्ते hkr, तद्विन्ते b, तादृशे fk.—निर्बन्धाद् hdm<sup>1</sup>, निर्बन्धाद् r, निर्बन्धा fk, विषयार्त्ता b.—इत्य bfr, इत्य hd, इत्य m<sup>1</sup>k.—The end of the *varga* is here marked by २९ in hdkr, not in m<sup>1</sup>.

<sup>a</sup> Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. <sup>b</sup> As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhātī*; see also Pāṇini v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavatī*) wife (*bhāryā*)' <sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Soman*) as 'Indra and Soma' is an example (of a Dvandva).

<sup>a</sup> As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense: there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)<sup>a</sup>.

प्रकृतिर् hdbfk, सकृतिर् r.—इष्टानवगमे r, वृष्टानवगमे hdm<sup>1</sup>, इष्टानवगुणे bfk.

<sup>a</sup> That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāḥ*: viii. 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'<sup>a</sup>.

विश्वे ज्ञापिताः hm<sup>1</sup>r, विश्वे ज्ञापिताः b, विश्वे ज्ञापिता f, विश्वा ज्ञापिता k.—पसाद्यते hrbfk.—यथा वृत्तिः hm<sup>1</sup>bf, यथावृत्ति rk.—इतीत्यते h, इतीत्यते m<sup>1</sup>bfr, इति-त्यते k.—109<sup>ad</sup> and 110<sup>ab</sup> are omitted in d.

<sup>a</sup> The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *paśyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāḍynim*: i. 116. 8), the term 'frost'<sup>a</sup> (*hima*) is an example.

<sup>a</sup> Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himenā* by *udakena griṣmānte*; cp. also Śāyana on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'<sup>a</sup> (*vrkṣe-vrkṣe*: x. 27. 22), explained the word 'man-eating' (*puruṣādaḥ*) by taking one word (and) dividing (it) into two<sup>b</sup>.

पुरुषादः hdm<sup>1</sup>fr, पूरुषादः b, पुरुषादं k.—The end of the *twags* ■ here marked by २२ in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> This and the following five examples (in 111–114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagame*). The preceding two *ślokas* may also have been meant to be included in this criticism.

<sup>b</sup> Yāska, in Nirukta ii. 36, explains *puruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there ■ nothing in this to justify the criticism that he took *puruṣādaḥ* as two words.

### 23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once' <sup>a</sup> (*aruṇo mā sakṛt*: i. 195. 18).

<sup>a</sup> In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsāṇām kṛtā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word <sup>a</sup> intervenes, by making them into one <sup>b</sup>.

<sup>a</sup> *Santhar*: the words in iii. 31. 2 being *garbhāṃ santhar nidhānam*. <sup>b</sup> That is, his explanation, in Nirukta iii. 6, is *garbhānidhānām*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvah* <sup>a</sup>, (nor) the sense in *śitāman* <sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree' <sup>c</sup> (*vane na*: x. 29. 1).

\*रविष्वाता hdm<sup>1</sup>r, \*रविष्वाता b, रेविष्वाता f.—त्वपदे hdm<sup>1</sup>b, त्वपदे fk, त्वः पदा(र्धः) r.—र्धः शितामनि hdm<sup>1</sup>, र्धं शितामनि b, र्धं शितामनि f, र्धः शितामनि r.—स्वरागवन्मो hdm<sup>1</sup>r fk, स्वरः स्वरागः b.—वने जे<sup>०</sup> m<sup>2</sup>r, वने जे<sup>०</sup> hd, वने जे<sup>०</sup> b, वने जे<sup>०</sup> fk.

<sup>a</sup> Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, two among the particles, but he clearly considers it an inflected word (ibid. i. 8). Our author must therefore be criticizing the latter view. <sup>b</sup> Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapaṇi, Taiṭṭīki, and Gālava.

From the above it does not, of course, appear what view our author held. <sup>c</sup> Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyōś as adhāyi*, while the Padapāṭha, reading *vā yōś as adhāyi*, leaves the verb unaccented after the relative. If our author

■ criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; R̥g-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order <sup>a</sup> (of the words) was (arranged) according to the sense in *Śunah-śepam* <sup>b</sup>, *Narā-samsam* <sup>c</sup>, *Dyāvā naḥ prthivi* <sup>d</sup>, *nir-askṛta* <sup>e</sup>, and the rest :

प्रमुत्तिष्वर्षाद् hdm<sup>1</sup>, \*तिस्वर्षाद् r, \*ति चर्षाद् bfk.—\*सीकमो hm<sup>1</sup>r, \*सीकमो fk, \*सीकमो b.

<sup>a</sup> That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*).

<sup>b</sup> For *śanaś cīc cīpam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. ■

<sup>c</sup> For *narā vā faṣam* in RV. x. 64. 3; see RV. Prātiśākhya, loc. cit.

<sup>d</sup> That is, these words in RV. ii. 41. 20 must be read as *dyāvāpṛthivī naḥ*; cp. Nirukta ix. 38. <sup>e</sup> For *air u vācāram aśvīṣṭi* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xl. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*<sup>a</sup>, *kapiḥ*<sup>b</sup>, *nābhā*<sup>c</sup>, *danah*<sup>d</sup>, *yāmi*<sup>e</sup>, and *aghāsu*<sup>f</sup>.

यानीत्वाद्यु m<sup>1</sup>, यानीत्वाद्यु hdr, यानीत्वाद्यु b, यानीत्वाद्यु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> For *atrāṇi* in RV. x. 79. 2. <sup>b</sup> For *ṛṣā-kapṛṣ* in RV. x. 86. 5; see Nirukta xii. 27.

<sup>c</sup> A very frequent form in the RV. before consonants beside the rare *nābhān*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nābhā samnābhāt*.

<sup>d</sup> Explained by Yāska (Nirukta vi. 31), on LV. i. 174. 2, as *dānamanasaḥ*. <sup>e</sup> Given by Yāska (Nirukta ii. 1) as an example in *taṭ teḍ yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as *yācāmi*.

<sup>f</sup> In RV. x. 85. 13; supposed to be = *maghān* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note<sup>1</sup>.

24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters<sup>a</sup>.

यानीत्वाद्यु hdm<sup>1</sup>rfk, यानीत्वाद्यु b.

<sup>a</sup> Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118<sup>d</sup> to 122<sup>d</sup>: मन्वेष्टवर्षादि[ख --- मन्वेष्ट]समैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma<sup>a</sup>, will, even though an evil-doer, go to the supreme<sup>b</sup> (*param*).

निरुक्तिं यो यतित hm<sup>1</sup>r, निरुक्तो यो यतित f, निरुक्तो जायति k.—इयमपि दुष्कृत्या  
hm<sup>1</sup>r (दुःकृत m<sup>1</sup>), इयमपि दुःकृत f, दुःकृत k.

<sup>a</sup> That is, the Veda.

<sup>b</sup> Cp. Nirukta i. 18: *yo 'rtakṛte śī sakalam bhāḍram aśnute: nāham eti jñānavidhātāpāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*ṛttam*) of becoming<sup>a</sup> (*bhāva*).

यदिहमपि hdm<sup>1</sup>, यदिहमपि r, यदिहमपि fk.—ब्रह्म HDR, ब्रह्माय f.—मावयुतं hm<sup>1</sup>r,  
मावयुतं fk.—ब्रह्मिम dm<sup>1</sup>r fk, ब्रह्मि h, मवयति r<sup>1</sup>r<sup>4</sup> (R's edition, p. 56, śloka 132).

<sup>a</sup> Cp. below, viii. 46 on RV. x. 139 (*mānt*): *vadanti bhāvaṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)<sup>a</sup>. There are these six modifications (*vikārah*)<sup>b</sup> of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmaḥ*), growth (*ṛddhiḥ*), decline (*hānam*), destruction<sup>c</sup> (*vināśanam*).

ब्रह्मिकारा HDR, ब्रह्मिकारी fk, ब्रह्मकारा r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128).—ब्रह्मिकारं hrm<sup>1</sup>  
r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128), ब्रह्मिकारि f.—परिणामी m<sup>1</sup>fr, परिणामी d, परिणामी h, परि-  
णामी k.—ब्रह्मिकारं वि HDR, ब्रह्मिकारि वि fkr<sup>1</sup>r<sup>4</sup> (p. 56, śloka 128).—The end of the  
*varga* is here marked by २४ in hm<sup>1</sup>f, not in k (nor in b owing to the lacuna in that MS.).

<sup>a</sup> This definition is identical with that in Nirukta i. 1: *bhāvepradhānam ākhyātam*.  
Cp. RV. Prātiśākhya ii. 12. 8.

<sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the opinion of Vāṇṣyāyāsi: *ṣaḍ bhāvepradhānā bhavanti*.

<sup>c</sup> The passage in Nirukta i. 2 on which this is based, gives the verbs (*jyate* &c.) corresponding to the above nouns.

## 25. The docties of the Vyāhrtis and of Om.

122. But whatever other modifications of becoming arise from these six<sup>a</sup> must be inferred in each case according to the sentence<sup>b</sup>, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,



यदां तु hrfk, यदाः कुरु r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—अभूत्ताः r, अभूत् f, अभूत्ताः hdm<sup>1</sup> (cp. Nirukta i. 3: अभूहित्वाः).

\* The wording ■ somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above ■ based, ■ more clearly expressed: *anye bhāvanitārā ślokaṃ eṣa vākārā bhavanti.* <sup>b</sup> Cp. Nirukta i. 3: *te yathāśeṣaṇam abhyūhitavyāḥ.*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraḥ*)<sup>a</sup> of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

नमस्कारिणो ब hm<sup>1</sup>r, नमस्कारणो ब f, नमस्कारणो ब b.—अथ यदां hm<sup>1</sup>r, अथ यदां f, अथ यदां b.

<sup>a</sup> That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.' <sup>b</sup> That is, the three mystical words *bhūr bhuvāḥ svaḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

देवतां तु hm<sup>1</sup>r, देवतां तु f, देवतां ब b.

<sup>a</sup> Cp. Sarvānukramapī, Introduction ii. 10: *śamastānām prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Paramesthin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वाग्देवता hdb<sup>1</sup>r<sup>4</sup> (p. 56, śloka 133), वाग्देवता r, वाग्देवता f, वाग्देवता m<sup>1</sup>, वाग्देवता k.—देवः क हव r<sup>1</sup>r<sup>4</sup> bfr, देवः क हव hdm<sup>1</sup>.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm<sup>1</sup>, but after 124 in bfr. The former ■ doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

<sup>a</sup> On this śloka is based Sarvānukramapī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *śākyātmikāḥ* (see *Sedvānūśāya*) corresponds to ka.

## 26. The first three hymns. Authors of Vaidvadeva hymns.

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आदिषं hm<sup>1</sup>r<sup>1</sup>fk. चपसे b.—ॐ आर्वकम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ॐ आवृणुः b, ॐ आवृणु f, ॐ यत्वावृणु k, ॐ आदितः r.—शेषाः सर्वे hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, शेषास्त्वन्ने b, शेषास्त्वन्ने fk, शेषास्त्वन्ने r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r<sup>4</sup>: ghaṣṭakodādhṛtapāṣaḥ (perhaps = 'restored' or 'corrected' reading). Both gha and gha u are referred to in the notes on śloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (āṛṣṭakam) is that of Madhuchandas.' <sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

सिवां hm<sup>1</sup>r, तेषां bfk.—ॐ सोऽवाशिचो hr<sup>2</sup>r<sup>4</sup>fk<sup>2</sup>r<sup>5</sup>, ॐ सो आशिचो b, ॐ आशिचो r.—विष्णो hr<sup>2</sup>r<sup>5</sup>, स्विष्णो fkr<sup>2</sup>, विष्णो b, ऐक्षो r.—तो hr<sup>2</sup>r<sup>5</sup>, वो m<sup>1</sup>, वो bfk, यः r.—वैशदेवकः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, वैशदेवतः bfk, पञ्चमसुचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तन्नामा hr<sup>2</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, नानामा bfk, नावः वहाद् r.—विष्णो hr<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, विष्णो fkr. After this there is a lacuna of four pādas in fk: ॐ विष्णो [वा - - आदीति नो] तमे च विष्णवि.—वायवोऽन्वसु यवृचः hdr, वायवो न्व यविचः b, वायवो स्वपरवृचः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (r<sup>5</sup> or ca first appears in Rājendralāla's edition ■ the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवतम् r<sup>4</sup>, वज्रदेवतम् r<sup>5</sup>, वज्रदेवतम् hd.—यन्वातु m<sup>1</sup>r<sup>3</sup>, यन्वातु hb, ॐ यन्वातु r<sup>1</sup>r<sup>4</sup>.—128<sup>d</sup> = iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāsaḥ*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *gat ta kīṃ cid bahudaiwatam tad vaiśvadevānām āthāne yujyate*. Cp. Roth, *Erläuterungen*, p. 167; also Śaṅgurusūya on *Sarvānukramapī* i. 139.

129. In <sup>a</sup> Luśa <sup>b</sup>, Duvasyu <sup>c</sup>, Śāryāta <sup>d</sup>, Gotama <sup>e</sup>, Rjīśvan <sup>f</sup>, Avatsāra <sup>g</sup>, Paruchepa <sup>h</sup>, Atri <sup>i</sup>, the seer Dirghatamas <sup>j</sup>,

दुवस्यी <sup>r</sup>, च वास्मि <sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup></sup> (lacuna in <sup>fk</sup>): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently <sup>r<sup>1</sup></sup> and <sup>r<sup>6</sup></sup>.—गीतमे <sup>hdm<sup>1</sup>b</sup>, गीतमे <sup>r</sup>; the reading of <sup>fk</sup> (where the गी of सिंगी seems to have caused the lacuna: see note on 128) सिंगीतमे also points to गीतमे. गीतमे and गीतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परक्षेपि <sup>hr<sup>3</sup>f</sup>, परक्षेपि <sup>b</sup>, परक्षेपि <sup>r</sup>, परक्षेपि <sup>kr<sup>2</sup></sup>, परक्षेपि <sup>m<sup>1</sup></sup>.—चची <sup>r</sup> (= <sup>r<sup>1</sup>r<sup>6</sup></sup>), पुषि <sup>b<sup>1</sup>kr<sup>2</sup>r<sup>3</sup>hdm<sup>1</sup>r<sup>4</sup></sup>: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (क्षेपि चची).—दीर्घतमस्युषी <sup>hm<sup>1</sup>r</sup>, दीर्घतमस्युषी <sup>b</sup>, दीर्घतमस्युषी <sup>f</sup>, दीर्घतमस्युषी <sup>kr<sup>2</sup></sup>.—The end of the *seers* is here marked by २६ in <sup>hdbfk</sup>, not in <sup>m<sup>1</sup></sup>.

<sup>a</sup> The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. <sup>b</sup> Seer of RV. x. 35, 36. <sup>c</sup> Seer of RV. x. 100. <sup>d</sup> Seer of RV. x. 92. <sup>e</sup> Seer of RV. i. 89, 90. <sup>f</sup> Seer of RV. vi. 49-52. <sup>g</sup> Seer of RV. v. 44. <sup>h</sup> Seer of RV. i. 139. <sup>i</sup> Seer of RV. vi. 41-43. <sup>j</sup> Seer of RV. i. 164.

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha <sup>a</sup>, Nābhānediṣṭha <sup>b</sup>, Gaya <sup>c</sup>, Medhātithi <sup>d</sup>, Manu <sup>e</sup>, Kakṣivāt <sup>f</sup>, Vihavya <sup>g</sup>, as well as in many other seers <sup>h</sup>,

वासीवति <sup>r</sup>, वासीवति <sup>hdm<sup>1</sup>r<sup>4</sup></sup>, वासीवति <sup>b<sup>1</sup>kr<sup>2</sup></sup>.—वासीवति <sup>hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>bkr<sup>2</sup>r<sup>3</sup></sup>, वासीवति <sup>r</sup>.

<sup>a</sup> Seer of RV. vii. 34-37, 39, 40, 42, 43. <sup>b</sup> Seer of RV. x. 61, 62. <sup>c</sup> Seer of RV. x. 63, 64. <sup>d</sup> Seer of RV. i. 14. <sup>e</sup> Seer of RV. viii. 27-30. <sup>f</sup> Seer of RV. i. 121, 122. <sup>g</sup> Seer of RV. x. 128. <sup>h</sup> Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV. <sup>3</sup> vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya <sup>a</sup>, Brhaduktha <sup>b</sup>, Viśvāmitra <sup>c</sup>, and Gāthīn <sup>d</sup>, variations (*vipravādāḥ*) <sup>e</sup> are here (in the R̥g-veda) apparent in their respective praises.

विश्वामित्रे च  $hm^1r$ , विश्वामित्रे च  $bkr^2r^4$ .—विप्रवादाच्च  $hm^1r^4i^4$ , विप्रवादाच्च  $r$ , विप्रवादाच्च  $bfk$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to the deities addressed in their Vaisvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Śāṇḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is addressed to the All-gods.

वज्रीणां च<sup>a</sup>  $hm^1r$ , वज्रीणां च<sup>b</sup>  $b$ , वज्रीणां च<sup>c</sup>  $fk$ .—वैश्वदेवं तद्  $hm^1r^2r^4$ , वैश्वदेवं तद्  $r$ , वैश्वदेवं तद्  $b$ , वैश्वदेवं तद्  $f$ , वैश्वदेवं तद्  $k$ .

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> *Mantra* is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

वदेत्सर्वं  $hrbfbk$ , वदेत्सर्वं  $m^1$ .—वज्रदेवतम्  $hm^1rbfbk$  (Nirukta xii. 40), वैश्वदेवतम्  $r^1r^4$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātita*) in (the sense of) all-comprehensiveness<sup>a</sup> (*sarvadvāptau*).

The words सर्वा to युताः (inclusive) are omitted in  $fk$ .—इत्थिषा  $bkr^2r^4hm^1r^2r^4$ , इत्थासा  $r$ .—निपातिता  $hdr$ , निपातिती  $hm^1r^4r^4$ , निपातिती  $fk$ .—The end of the *varga* is here marked by २० in  $bfbk$ , by २० in  $hd$ , not at all in  $m^1$ .

<sup>a</sup> That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the R̥g-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praūga deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु  $hm^1r^3r^5r^4$ , सरस्वतसु  $bfk$ , सारस्वतः  $r$ .—सप्तम  $hm^1r^3r^5r^4$ , शप्तमा  $b$ , उत्तरम  $fk r^2$ , सप्तमसु  $r$ .—इताः प्रचम<sup>a</sup>  $hdr$ , एता प्रच<sup>a</sup>  $b$ , इवा प्रचम<sup>a</sup>  $(kr^2)$ .—After 135<sup>ab</sup> the following line (not found in  $hdm^1r^3b fkr^2r^5$ ) is added by  $r$ :

अविधमान ऊने वा प्रविध्वत आवप्ति ।

—सरस्वतीति  $hm^1b f k$ , सरस्वती तु  $r$ .—द्विविधम्  $hdm^1$ , द्विविधम्  $fk$ , द्विविधम्  $b$ , द्विविधम्  $r$ .—असु  $hm^1b f k$ , असु  $r$ .—सर्वासु सा  $hm^1r^3r^5r^4$ , संवृजते  $r$ , सवृजते  $b$ , सवृजते  $fk$ .

<sup>a</sup> RV. i. 3. 10-12, where Sarasvatī appears as a Prāṇa deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Prāṇa deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river<sup>a</sup> are six, (and that there is) not a seventh :

नदीवहिवतावसु  $hb fkr^2$  (Nirukta ii. 23), नदीवहिव वामिव  $r$ .—तवाचार्यसु  $hdm^1$ , तवाचार्यसु  $b$ , तवाचार्यसु  $fk r^2$ , तवाचार्यसु  $r^3r^4r^5$ , तविवतुमर्च  $r$ .—शीनवः  $hdm^1r^3r^4b fkr^2r^5$ , वृत्तम्  $r$ .—नदीवहिवमाः  $r^3r^4r^5r^2r^5$ , नदीवहिवमा  $b$ , नदीवहिवमो  $fk$ , नदीवहिवताः  $hdm^1$ .—वद् ते  $hm^1r^3r^4r^5r^2r^5$ , वद्  $fk$ , वद्  $b$ .—136<sup>cd</sup>-138<sup>cd</sup> seem to be omitted in  $r^1$  (and  $r^6$ ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

<sup>a</sup> Cp. Nirukta ii. 23: *sarasvatīty etasya nadīnad devatāvac ca nigamā bhavanti*.

137. (the six being)<sup>a</sup> 'Best Mother' (*ambī-tame*: ii. 41. 6)  $b$ , 'Alone' (*ekā*: vii. 95. 2), 'On the Dṛśadvatī' (*dṛśadvatyām*: iii. 23. 4<sup>cd</sup>), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'<sup>o</sup> (x. 64. 9 and vi. 52. 6<sup>b</sup>). Yāska, however, regarded this (passage), 'She with her might' (*iyam śusmebhīḥ*: vi. 61. 2)  $d$ , to be a seventh.

अथिमा  $hm^1$ , अथिमा  $fk r$ , अथिमा  $b$ .—विच रच  $hr^3r^4r^2(r)r^5$ , रच  $b f k$ .

<sup>a</sup> As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra te ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of  $b f k$ , *citra itam*, gives six pratikas; *itam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra itam* could easily have been corrupted to *citra te ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra te ca* would much less easily be corrupted to *citra itam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra itam* appears to be the preferable reading. <sup>b</sup> In this passage Sarasvatī is again a Prāṇa deity; cp. 135, note <sup>a</sup>.

<sup>a</sup> There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayubhā*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhā pīṇamānā*), and ii. 3. 8 (*sarasvatī sūdhayanī dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Īṣā* and *Bhārati* in an *Āpri* hymn. If *sarasvatī* is meant to represent two *pratikās*, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dṛṣadpāṭyām* in the same line is the third pāda of a stanza. <sup>d</sup> This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *etāḥ śāntā nadiṇā*.

138. *Aitara* <sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*) <sup>b</sup>, because the oblation is (here) the chief thing <sup>c</sup>, has stated (that it is addressed) to *Vāc* <sup>d</sup>.

• क्षीतां h<sup>2</sup>r<sup>2</sup>fbkr<sup>2</sup>r<sup>2</sup>, क्षीनां m<sup>1</sup>.—वाक्वा h<sup>2</sup>r<sup>2</sup>m<sup>1</sup>br<sup>2</sup>r<sup>2</sup>, वक्वा fk. The anusvāra must have dropped out owing to the following वे०.—वक्षिषः hm<sup>1</sup>r, •वक्षिषः b, •वक्षिष f, •वक्षिष k.—एवितरो hdm<sup>1</sup>rb, एवोनरी fk.

<sup>a</sup> This name is not found elsewhere.

<sup>b</sup> iv. 14. 7 (among the *yājyānucākyā* texts).

<sup>c</sup> That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

<sup>d</sup> That is, *Sarasvatī* = *Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṭṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5–11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4–9) are addressed to the *Maruts*.

वाक्वावतः hm<sup>1</sup>b, वावतः fk, वावोऽवतः r.—ववाद्द h<sup>2</sup>br<sup>2</sup>, ववाद्द kr<sup>2</sup>, ववाद्द hdm<sup>1</sup>r.—The end of the *varga* is here marked by ऋ in bfk, not in hdm<sup>1</sup>.

## 29. *Indra* associated with the *Maruts* in RV. i. 6.

140. One (of them), 'What is firm' (*vilu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7)<sup>a</sup> is addressed to two deities.

वीक्तु hdm<sup>1</sup>, वीक्तु bfk, वीक्तु r<sup>2</sup>, वीक्तु r<sup>1</sup>, वीक्तु r<sup>2</sup>, वाक्तु r<sup>2</sup>.—वक्ताव hm<sup>1</sup>r<sup>2</sup>b<sup>2</sup>kr<sup>2</sup>r<sup>2</sup>, वक्ताव r, वक्ताव r<sup>1</sup>.—एकान्तरावाक्तु hm<sup>1</sup>r, एकान्तरावक्ता fbk.—अर्धर्चो द्यौ dm<sup>1</sup>, अर्धर्चोऽद्यौ r<sup>2</sup>r<sup>2</sup>, अर्धर्चोऽद्यौ b, अर्धर्चोऽद्यौ r, अर्धोऽद्यौ b, अर्धोऽद्यौ f, अर्धोऽद्यौ k.—दिदेवतः brfkr<sup>2</sup>r<sup>2</sup>, दिदेवतः m<sup>1</sup>, दि देवतः hd.

<sup>a</sup> That is, the third pāda, this being a *gāyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavar-casā*); or (this means) 'with him who is glad (and) of equal brilliance' <sup>a</sup>.

मन्त्रमध्यानी hm<sup>1</sup>r, °धावी fk, °धावी b.—हीत्वं वेङ्गो r<sup>2</sup>, हित्वं वेङ्गो m<sup>1</sup>, हीत्वं वेङ्गो b, हीत्वं वेङ्गो b, हीत्वं वेङ्गो l, हित्वं वेङ्गो k, (चं?) हीत्वं च r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, एवं हीत्वं च r.—मन्त्र hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>r, मन्त्र b, मन्त्र: r<sup>2</sup>, मन्त्र: fk.—समानवर्चसा r<sup>4</sup>(=RV.), °वर्चसा hdr<sup>2</sup>m<sup>1</sup>, °वर्चसा r, °वर्चसा bfk.

<sup>a</sup> These alternative explanations are based on Nirukta iv. 12: *mandū madīṣu yuvāṃ śhaḥ: oṣi vā mandūnā teneti vyāti, samānavar-casety etena vyākhyātam*.

142. Those to whom (the hemistich appears to be) addressed to two deities <sup>a</sup>, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*) <sup>b</sup>. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्त्र hdr, मन्त्र b, मन्त्र k, मन्त्र r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—देवानिच hm<sup>1</sup>r<sup>4</sup>r<sup>5</sup>b, देवानिच r, एवानिच fkr<sup>2</sup>.—एवदेवत्वं hdbfk, °देवत्वं m<sup>1</sup>, °देवत्वं r.—विद्याया° hdbf, विद्याया° r, विद्याया° r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—अथवात् hrm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, अथवात् fkr<sup>2</sup>, अथवात् b.

<sup>a</sup> The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

<sup>b</sup> *Mandū* is treated as *pragr̥hya* in the *Padapāṭha*.

143. as *Rodasi* in the *Atharva-veda* (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods <sup>a</sup>.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts <sup>b</sup>.

अथर्वाङ्गिरसे hrm<sup>1</sup>, अथर्वाङ्गिरसे b, अथर्वाङ्गिरसे l, अथर्वाङ्गिरसे k.—143<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> In RV. v. 46. 8 *rōdasi* is treated as *pragr̥hya* in the *Padapāṭha* (doubtless because not accented *rōdasi*). This stanza also occurs in the *Atharva-veda* vii. 46. 8. ■ ■ commented on by Yāska (Nirukta xii. 46), who, however, explains *rōdasi* here as *rudrasya patnī*. Cp. Śūyana on RV. v. 46. 8.

<sup>b</sup> That the praise of the Maruts ■ predominant here, is supported by the wording of the *Sarvānukramaṇi*: 'the six (stanzas) ūd aka (6. 4-9) are addressed to the Maruts, *viṣṇu cid* (6. 5), *īndreya* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṃśam*) with the great Indra.

विचिचिस्तितः  $hr^2r^4bfr^2$ , विचिचिस्तिते  $r$ .—मरुद्वचं महेष्टस्य  $hdr$ , मरुद्वचमहेष्टस्य  $r^4(r^2?)bfr$ , मरुद्वचमहेष्टस्य  $r^1r^4r^5r^2$ , मरुद्वचं प्रधावस्य  $m^1$ .—समांश्च  $hm^1r$ , समांश्च  $f$ , समांश्च  $b$ , समांश्च  $r^1r^4r^5k$ .—सकचं  $hm^1r$ , सकचं  $r^1r^4r^5$ , सकचस्य  $bfr$ .—The end of the *varga* is here marked by २९ in  $hm^1bfr$ .

30. The deities of RV. i. 12, and of the *Āpri* hymn i. 13.

145. The hymn 'Agni' (*agnim*: i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate*: 6<sup>a</sup>), is addressed to two deities: they mean Nirmathya and Āhavanīya <sup>a</sup>.

•दिदेवतं  $hm^1r$ , •देवतिं  $b$ , •देवतो  $fk$ .—दिदेवतः  $hbfr$ , दिदेवतः  $m^1r^2r^4r^5$  (Sarvānukramapī द्विदिदेवतः).—निर्मथ्या°  $r^1r^4fk$  Sarvānukramapī, निर्मथ्या°  $hdr^5m^1b$ .—आवांश्च  $hdm^2rb$ , आवांश्च  $fk$ , आवांश्च  $r^1r^4$ , आवांश्च  $r^5$ .

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramapī on RV. i. 22: *pādo dhyagnidaivato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

आयु देवताः  $hm^1bfr$ , देवताः कुताः  $r$ .—आयुतो  $hm^1r$ , आयुते  $b$ , आयुते  $r^1r^4r^5fk$ .—आयुता  $hm^1rb$ , आयुता  $fk$ .—In  $r^1r^4r^5$  146<sup>d</sup> reads:

आयुते देवता आवां नामाणि नृचुतेह नः।

147. In the first (stanza) Fuel<sup>a</sup> (*idhma*) is praised, in the second Tanūnapāt, Narāsaṃsa in the third, but in the fourth Īla is praised;

आयुतेधो  $hm^1rb$ , आयुतेधो  $fk$ , आयुतेधु  $r^1r^4r^5$ .—आयुते लिठः  $hm^1$ , आयुते लिठः  $r$ , आयुते न्वितः  $b$ , आयुत न्वितः  $f$ , आयुतां न्वितः  $k$ .

<sup>a</sup> On the *Āpri* hymns, see Roth, *Erläuterungen*, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together



देवस्  $hm^1bfk$ , देवस्  $r$ : the *Sarvānukramapī* has the Vedic form देवीः.—अथ  $hm^1rfb$ , अथा  $r^2$ , अथा  $kr^2$ .—संयुतो सह  $hm^1r^2$ , युतो सह (सं being omitted)  $b$ , युतो रहे (the preceding four syllables अष्टम्यां सं being omitted)  $fk$ , स युतो सह  $r^2r^1$ , तु युतो सह  $r$ .

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭr is to be known as praised in the tenth.

देवास्  $hm^1r$ , देवास्  $fkr^2r^2$ , देवाह  $b$ .—युतः  $hm^1r$ , स्वतः  $b$ , युतः  $fk$ .—The end of the *varga* ■ here marked by ३० in  $hdm^1bfk$ .

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākṛtis' to be praised.

युतं  $m^1r^2$ , युत  $b$ , युत  $fk$ , युतिं  $hdx$ .—देवीरु  $hm^1$ , देवी  $r^2bfk$ , देवो  $r$ .—अतीरिति  $hm^1r^2bfk$ , अतीरिह  $r$ .

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)<sup>a</sup>.

अथा तु विकल्पते  $hr^2r^2bfr^2$ , अथा तु विकल्पते  $m^1k$ , अथायां विकल्पते  $r$ .

<sup>a</sup> As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn<sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)<sup>b</sup>.

अहाप्रोयुक्तानि  $hm^1r^2r^2$ , अहिययुक्तानि  $bfr^2$ , अहिव हैताभि  $r$ .—ताम्येकादश सन्ति च  $hm^1r^2bfr^2r^2$ , त्वेकादश मयवन्ति  $r$ .—अयूँवि  $hm^1r^2fkr^2r^2$ , अयूँवि  $b$ , अयुवः  $r$ .—अतराणि तु  $hm^1rb$ , अतराणि च  $k$ , अतराणि  $L$ .

<sup>a</sup> Which consists of twelve *yejūṣaḥ*, that is, VS. xxi. 29-40. This ■ referred to by Yāska (Nirukta viii. 22) as *praiṣitam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*lōṅy etāny ekādaśāpriśūktāni*). Cp. Roth, *Erörterungen*, p. 122. <sup>b</sup> The ten Āpri hymns of the R̥g-veda are enumerated in the *Anuvākānukramapī*, 10-12, p. 48 of my edition of the *Sarvānukramapī*. See also *ĀSS*, iii. 2. 5 ff.

पुनश्च तु  $hm^1$ , पुनश्च च  $rbfk$ .—अबुःखिव  $r$ , अबुःखिव  $hm^1 bfk$ .—तानि षट्  $hm^1 r^3$   
 $bfkr^2 r^5$ , तस्य ह  $r$ .

<sup>a</sup> That is, VS. xx. 36-46 (cp. SB. xiii. 9. 3<sup>16</sup>, note); xx. 55-66 (cp. SB. xii. 8. 2<sup>19</sup>); xxi. 12-22 (cp. SB. xii. 9. 3<sup>19</sup>). <sup>b</sup> That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. SB. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>). <sup>c</sup> VS. xxix. 1-11 (cp. SB. xiii. 2. 2<sup>16</sup>). <sup>d</sup> Referred to in Sākh. ŚŚ. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

Of those (eleven) the hymn relating to the Praiṣas<sup>2</sup>, and that which Dirghatamas sang (i. 142),

चनुःष्वान्निधेयं तत्  $hm^1r$ , चनुष्वान्निधेयं तत्  $b$ , चनुःष्वान्निधेयं तत्  $b$ , चनुष्वान्निधेयं तत्  $fk$ ,  
चनुःष्वान्निधेयं च  $r^1r^2r^3$ .—प्रेषणं  $hm^1r^2$ , प्रेषणं  $bfr$ .—मूलं च  $hm^1$ , च  $r$ , च  $fk$ ,  
तत्  $fk^2$ , च  $b$ , चनु तत्  $r^2r^3$ .—The end of the *varga* is here marked by ३१ in  
 $hm^1bfr$ .

<sup>a</sup> That is, *Apri* stanzas belonging to (-*gais*) or turned into (-*Apri*) Praises, the expression being equivalent to Yāzeka's *praietha*, 'consisting of Praises.'

32. *Tandūnapāt* and *Varāṇaspa* in *Āpri* hymns. *Idhūma* a form of *Agni*.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Grtsamada<sup>a</sup> (ii. 3) and in (that of) Vādhryaśva<sup>a</sup> (x. 70),

मेघातिथौ  $hm^1r^3r^6r^7$ , मेघातिथेर्  $fkr^2$ , मेघातिथिं  $x$ .—अथि तु  $hrbfk$ , अंति  $b$   
 $m^1$ .—अथी गुत्समदे  $hm^1r^3r^5r^7$ , अथिर्गुत्समदो  $b fkr$ .—वाध्वे  $hm^1r^3r^6r^7$ , वाध्वसत्  $r$ ,  
वाध्वत्वं  $f$ , वाध्वंस्  $k$ , वाध्वंस्  $b$ .—च  $hr^2r^6r^7b$ , च  $f k$ , तु  $x$ .

\* Which would constitute a *rai-sāḍa* according to i. 14, 15.      <sup>b</sup> *Ubbhayaṇanti*;  
cp. Nirukta viii. 22: *maññhātīkaṃ daññhātamasāṃ prajñākaṃ ity ubbhayaṇanti*; cp. Roth,  
Erläuterungen, p. 122; see also my Introduction to the *Sarvānuṅkamaṇi*, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narāsaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni<sup>a</sup> (x. 110) sang,

चवेस hm<sup>1</sup>fr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, चवेस b, चवे च k, चवेसु r.—इदं च hm<sup>1</sup>r<sup>2</sup>bfr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, इदं च r.—मत्स्य hm<sup>1</sup>r<sup>2</sup>br<sup>2</sup>r<sup>2</sup>, मत्स्य r, no particle in k.—जमदग्निं r, जम. भव b, जमदग्निं r<sup>2</sup>r<sup>2</sup>, जमदग्निं hdm<sup>1</sup>r<sup>2</sup>.—There is a lacuna in fk between मत्स्य and चवेसु.

<sup>a</sup> The reading of hdm<sup>1</sup>r<sup>2</sup>, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnah*. There is no Ātri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramapī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

•वेर्वा वासु b, •वेर्वा वा तु fk, •वेर्वा वासु m<sup>1</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, •वेर्वावा h, •वेर्वावा d, •वेर्वा वासु r.

<sup>a</sup> Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātah*).

यवायि ताः hr<sup>2</sup>m<sup>1</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, यवायि ताः bfk, यवायीताः r.—यवे hr<sup>2</sup>m<sup>1</sup>bfr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, योऽयम् r.—हीधः hm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, हीधो b, हीधे r, हीधो f.—आतिर्वैतलुतम् hm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, आतिर्वैतलुतम् b, आतिर्वैतलुतम् fk, आतिर्वैतलुतम् r.—आतो r, आति bfk, इधे hdm<sup>1</sup>.—हीधः hm<sup>1</sup>rbfk, हीधे r<sup>2</sup>r<sup>2</sup>r<sup>2</sup>.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>fk. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samidhanāt*.

## 1. Tanūnapāt. Narāśaṃsa. Iḷa. Rishis.

1. Now this same Agni is (also) Tanūnapāt<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Nāpāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यचत्वसो तनुम्  $hm^1r^3r^3r^3r^1$ , यचत्वसो तनुम्  $b$ , यचत्वसो तनुम्  $r$ , सोऽयुचते तनुः  $r$ .—यसुतोऽस्य  $hm^1r^3bfr^3r^3r^1$ , यसुतस्य  $r$ .

<sup>a</sup> Cp. above, ii. 26: *ayam tanūnapād agniḥ*.

<sup>b</sup> Cp. ibid.: *asau tanenāt tanuḥ*.

<sup>c</sup> Cp. ii. 27: *anantarāṇ prajāṃ āhur napād iti*.

<sup>d</sup> Cp. ibid.: *napād amuṣya calvāyam agniḥ*, and ii. 26<sup>d</sup>.

2. Now some say that Narāśaṃsa here is Agni<sup>a</sup>. Again (*atha vā*) others (use the term) in (the sense of) sacrifice<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*śaṃsanti*) seated at it.'

नराणांभिर्देवि तु  $hm^1r^3bfr^3r^3r^1$ , नराणांभिर्देवि तु  $r$ .—अग्निमाङ्गरथेति  $hm^1r^3r^3r^1$ , इतुमिवाङ्गरथंति  $fk$ , इतुमिवाङ्गरथंति  $b$ , इतुमिवाङ्गरथंति  $r$ .—इति वाग्धि  $hm^1r^3r^3r^1$ , इति वा नरः  $bk$ , इति वाग्धि  $r$ , इति वाग्धि  $r$ .

<sup>a</sup> This is the opinion of Śākapūri according to Yāska, Nirukta viii. 6: *agnir itī śākapūri: naraḥ prasasya bhavati*.

<sup>b</sup> This is the view of Kāthakya, ibid.: *narāśaṃso yajña itī kāthakya: narā asmīn āśināḥ śaṃsanti*.

3. Others say he is Agni, because he is Narāśaṃsa as the object of praise (*prasasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*ṛtvijo naraḥ*)<sup>b</sup>.

एतन्मिवाङ्गरथेऽपि  $hm^1r^3br^3r^1$ , इतिमिवाङ्गरथेऽपि  $fk$ , तद्वाङ्गरथिमायम्  $r$ .—अयम्  $hr^3bfr^3r^3r^1$ , तयम्  $r$ .—अयम्  $hdb$ , अयम्  $fk$ , अयम्  $m^1$ , अयम्  $r$ .—वैर्लिजो नरः  $hr^3bfr^3r^3r^1$ , वैर्लिजो नरः  $m^1$ , वैर्लिजो नरः  $k$ , वैर्लिजो नरः  $r$ .

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśaṃsa is (1) Agni: *naraḥ prasasyaḥ* (Śākapūri); (2) *yajña: narā asmīn āśināḥ śaṃsanti* (Kāthakya). The third here added is a combination of the other two: *naraḥ āśinair adhvare prasasyaḥ*; it is identical with the explanation given in ii. 28: *yajña yac chasyate ṛtvijāḥ*.

<sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *id*, expressing praise<sup>b</sup>: Agni is called *ilāvān*<sup>c</sup> ('possessing





हमबिन्दुभिः hm<sup>1</sup>rb, हि बिन्दुभिः fk.—अपि वाक् hm<sup>1</sup>r (Nirukta viii. 10: अपि वा -- वाक्), अमि वा bfr<sup>2</sup>.—अपूर्वाचेरु h<sup>1</sup>d, अत्पूर्वा चेरु r, अत्पूर्वा चेह m<sup>1</sup>, न पूर्वाचेरु b, न पूर्वचेरु f, (न पूर्व?) चेरु r<sup>2</sup>, न पूर्वचेरु k.—This śloka ■ omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Cp. Nirukta ii. 18: *apāḥ kasmād? ukaṣiti*. ■ Nirukta viii. 10: *nakteti* . . *anakti bhūtāny avatyāyena*; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmasah: pradiyante 'ayām avatyāyāḥ*. \* *Hima-bindu*, in the plural, is here substituted for the plural expression *avatyāyāḥ*, twice used by Yāska in connexion with night. <sup>d</sup> That is, *naktā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pārśve ver*, refers to RV. i. 72. ■ where the word *vaḥ* occurs. This ■ indeed verification gone wrong. \* An early occurrence of the technical form of the negative prefix as used by Pāṇini. <sup>f</sup> Cp. Nirukta viii. 10: *apī vā naktāgyakta-varṣā*.

10. For at first she becomes Gloaming (*doṣā*)\*, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*usās*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वोषा fkr.—निशीथि वा hm<sup>1</sup>r<sup>2</sup>br<sup>1</sup>r<sup>6</sup>r<sup>7</sup>, निशीथि वा fk, मञ्जि प्राप्ते r.—तमसवती bfr, तमसिनी hr<sup>2</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, तपसिनी m<sup>1</sup>. I have preferred *तमसवती*, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—दोषा hm<sup>1</sup>r, शिषा b, शिषा fkr<sup>2</sup>.—10<sup>ab</sup> comes first in hm<sup>1</sup>r<sup>2</sup>bfr<sup>2</sup>r<sup>6</sup>; in r (= r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) 10<sup>od</sup> comes before 10<sup>ab</sup>.—The end of the *varṣa* is here marked by ३ in b, by a figure meant for ३, but looking like ३, in f, by ३ in k, not at all in hdm<sup>1</sup>.—This śloka is numbered ३०० in h<sup>1</sup>d.

\* *Doṣā* and *Tamasvatī*, as well as *Syāvi* and *Naktā*, occur in Naighaṇṭuka i. 7 as synonyms of *Rātri*.

### 3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭṛ.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni\*. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)<sup>b</sup> by birth.

दोषा bhm<sup>1</sup>r (Sarvānamukramāṇi), दोषा h<sup>1</sup>d<sup>2</sup>fkr<sup>2</sup>.—अपि hm<sup>1</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अपि b, omitted in fk, उमो r.—अपिहि hm<sup>1</sup>r<sup>2</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अपिषु r.—दोषो m<sup>1</sup>b, दोषो h<sup>1</sup>d, दोषो fk; cp. above, i. 108.—अमवा hm<sup>1</sup>■ अमवा bfr, अमवति r<sup>1</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.

\* This agrees with Yāska's explanation in Nirukta viii. 11: *datvyas hotārāv ayaṃ cāgnir asau ca madhyamaḥ*. <sup>b</sup> That is, *datvya* ■ treated = a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights<sup>b</sup>.

वर्तिनी hm<sup>1</sup>r, वर्तनी fbk.

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff. <sup>b</sup> Cp. above, i. 90.

13. Iḷā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (prāptā), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

पुनेका hdm<sup>1</sup>, पुनेका r, पुनेका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पुनेका b, पुनेका fkr<sup>2</sup>.—मघं प्राप्ता hdr<sup>8</sup>bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मघं प्राप्ता m<sup>1</sup>, मघे सिक्ती r.—असुं hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, असू bfk.—क्षिताधि कोकं hm<sup>1</sup>r<sup>1</sup>b, क्षिताधिकोकं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, क्षिता ह्योक्ते fkr.—भवति hm<sup>1</sup>, भव d, भवती fkr, भवती b, भवती r.

<sup>a</sup> Anugā; cp. anuvartate, above, iii. 6. <sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (bhajati) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वाक्ते hm<sup>1</sup>b, वाक् d, वाक्ते fkr, वाक्ते r.—असा bfk, प्राप्ता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, असा hdm<sup>1</sup>.—अमसा bfk, अमसान् hm<sup>1</sup>.—अमसा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, अमसे r.—आमपि hdm<sup>1</sup>b, आमपि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. śrita in i. 108, anuga in iii. 13, and anuvartate in iii. 6. <sup>b</sup> Thus not only does Iḷā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (kasyāpi, form of Agni)<sup>d</sup>.

यस्त्वयं प्रोक्तः hm<sup>1</sup>r<sup>1</sup> (यस्त्वयं r<sup>1</sup>), यः सोऽयमेव r, यस्त्वयमेव r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यः सृष्टामेव fkr यः सृष्टामेव b.—सृतिः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सृतिः f, सृतिः kr.—वर्चं सुः hdm<sup>1</sup>b, वर्चः सु r.—असाप्युक् hdm<sup>1</sup>r, असाप्युक् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, असाप्युक् fkr<sup>2</sup>, असाप्युक् b, असाप्युक् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—वार्तवेषु च hdm<sup>1</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>b, वार्तवेषु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: वार्तवेषु वाध्वये च कोत्साधिवार्तवेषु च.—The end of the *varga* ■ here marked by ३ in dm<sup>1</sup>bkr.



\* That is, in Āpri hymns; our author agreeing with the view of Śikapūri quoted in Nirukta viii. 14 (*agnir iti śākepūṣṭi*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭr is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭr in the Āpri hymns belongs to the middle group: *mādhyamikaḥ tvaṣṭṛḥ śhuṣ, madhyame ca sthāne samāmnātaḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, Sagenstoffe, p. 14.

<sup>b</sup> That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭr, though the name occurs in ii. 36. 3 only. <sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭr in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭr. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭr*) may be (derived) from *tviṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrnam*) obtains (*āsnute*)'<sup>a</sup>, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'<sup>b</sup>: therefore he obtains this name.

स्वचतेर्वो  $hr^2br^2r^1$ , तचतेर्वो  $m^1$ , तुचिती वा  $fkx^2$ , तुहुतो वा  $x$ .—तूर्णमश्नुत एव वा  $hm^1$  (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा  $r^2r^2$ , तूर्णमश्नुत एव च  $r^2r^1$ , तूर्णमश्नुत एव वा  $hfk$ , तूर्णमश्नुवतीति वा  $x$ .—कर्मसुतारणो वेति  $hr^2br^2$ , कर्मसुतारणो वेति  $r^2r^1$ , कर्मसु तारणो वेति  $fk$ , कर्मसु स्वरक्षां वेति  $x$ .

\* These three etymologies are derived from Nirukta viii. 13: *tvaṣṭṛ tūrnam āsnute iti natruktāḥ; tvīṣer vā syād diptikarmaṇas, tvakṣater syāt karotikarmaṇas*. In connexion with *tvīṣi-tas*, 'from the root *tvīṣ*,' Mitra gives one of his marvellously irrelevant references to the Ṛg-veda, x. 84. 2: 'thou art brilliant (*tvīṣtas*), O Manyu, like fire.'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇas*. The suffix *-as* would be accounted for by *tāraṇa*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *ṣṛj*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭr (who is) Agni<sup>a</sup>.

\*तसो ररसो  $hr^2m^1r^2$ , तसो वक्षु  $b$ , तसो वक्ष  $fk$ , तसोवक्षु  $x$ .—वक्षसुपाजितः  $hm^1rb$ , वक्षसुपाजिता  $fk$ , वक्षसो जितः  $r^1r^2r^2$ .—खोऽपि  $hr^2m^1br^2r^1$ , खापि  $fk$ ,

सोऽयम्  $r$ .—वायिं  $hr^2m^1r^6r^7$ , वायिः  $br$ , वायि  $fk$ .—वेह च  $hr^3$ , वेह च  $m^1r^5$ , वेह च  $fbkr^2$ , हेच च  $r^7$ , वहे च  $r$ .—यन्मधु  $hrm^1r^5r^7$ , तं मधुं  $fr^2$ , तं मधु  $k$ .

\* This is the celestial Tvastṛ who is the guardian of the heavenly Soma (op. my 'Vedic Mythology,' pp. 52 and 116), the abode of which ■ the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun ■ regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvastṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. <sup>a</sup> Well-pleased (with him, Indra) bestowed on the son of Atharvan (i.e. Dadhyañc) even that spell (*brahma*)<sup>b</sup>; and the seer became more brilliant by means of the spell.

अज्ञापि  $hr^2m^1bfbkr^2r^7n(g)$ , अज्ञा च  $r$ , रज्ञोऽपि  $n$ .—सुताय  $hr^2m^1bfbkr^2r^5r^7$ , सुताय  $r$ .—तद्वर्चसः  $hr^2m^1bfbkr^2r^5r^7$ , चद्वर्चसि  $r$ , (सुधत्ता)यमवर्चसः  $n$ , (सुधृता)यमवर्चसः  $n(m)$ , (सुधत्ता)यमवर्चसः  $n(g)$ .—दीप्तिमत्तरः  $hr^2m^1bfbkr^2r^6r^7$ , वीर्यवत्तमः  $r$ .— $r^8$ <sup>ad</sup> is omitted in  $n$ .

\* The story of Dadhyañc, as far as related in the following six ślokas (18-23, excepting  $r^8$ <sup>ad</sup>), is quoted in the Nītimāñjarī on RV. i. 116. 12. It is also told by Śāyana (on RV. i. 116. 12), who states that it ■ narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1<sup>15-20</sup>; see Sacred Books of the East, vol. xlv, pp. 444 f.). <sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमुचिं  $hm^1bn$ , तं मुचिं  $n(m)$ , तमुचि  $fk$ , तमुचिर्  $r$ , तं मुचिर्  $r^1r^4r^6$ .—न हि प्रोक्ति मधुव्यसिन्  $hm^1rbfk$ , मधी अज्ञान्  $r^1r^4r^6$ , प्रिम् प्रोक्ति मधी तस्मिन्  $n$ .—वीर्यवत् सोऽसुजा-  
व्यहन्  $hm^1rbfkn$ , वीर्यवत् तद्वसुचि  $r^1r^4r^6$ .

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

विविचि  $hr^2m^1r^5r^7$ , विविचेन्  $b$ , विविचेन्  $f$ , विविचेन्  $k$ , विविचन्  $r$ , मिषयी  $n$ .—तदाचष्टे  $hm^1rbn(g)$ , सदाचष्टे  $f$ , तनाचष्टे  $n$ .—The end of the verse is here marked by  $ḥ$  in  $hm^1bf$ , not  $k$ .

##### 5. The horse's head of Dadhyañc. The middle Tvastṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्विन  $hr^3r^5r^7$  Śāyapa, आश्विन  $n(g)$ , आश्विन  $m^1rn$ , आश्विन  $fk$ , आश्विन  $b$ .—मवान्  $hm^1bfk$ , मवान्  $r$ .—माहवत्वावां  $hr^1r^4r^6$ , माहवत्वावं  $m^1$ , माहवत्वा व  $fk$ , माहवत्वावे  $b$ , माहवत्वं तर्  $r$ , माहवत्वं च  $n$ .—मेक्ष्वा  $hr^2r^3r^5r^7$ , मेक्ष्वा  $f$ , मेक्ष्वा  $m^1$ , ऐक्ष्वा  $hd$ , मेक्ष्वा  $r$ .—त्वा वधीत्ततः  $hm^1r^3r^5r^7$ , त्वा वधीततः  $b$ , त्वा वधीततः  $f$ , त्वा वधीततः  $r$ , (इधक् म) ध्वज्वधीततः  $n$ .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)\*.

आश्विन  $m^1r^5r^7$ , आश्विन  $n(g)$ , आश्विन  $hrb fk$ .—ती तु  $hm^1r$ , तनु  $r^1r^4r^6$ , ताभ्यां  $bfk r^2n$ .—तदक्षिणो  $hm^1b fk$ , तदक्षिणो  $r$ .—हरत्सं तं  $bf$ , हरत्सं तद्  $n(g)$ , हरत्संतद्  $n$ , हरत्संतं  $r$ , हरत्वाच  $hr^3m^1$ , हरत्वाच  $r^5r^7$ .—अधत्ताम्  $m^1$ , अधत्ताम्  $r$ , अधत्ताम्  $bf$ , नवत्ताम्  $kr^3$ , नवत्ताम्  $hr^3r^5r^7$ , अधत्ताम्  $n(m)n(g)$ , इधीताम्  $n$  (Śāyapa has the forms निधाच and प्रलधत्ताम्).—अक्षिरः  $hr^3b fk r^2r^5r^7n$ , ती शिरः  $r$ .

\* The ŚB. and Śāyapa tell the story only as far as the replacing of the head; cp. ŚB.: *athagaya evaṃ śira āhrya tad āhagaya prati dadhatuḥ*; Śāyapa: *svakīyaṃ mānuṣyaṃ śiraḥ pratyadhātām*. The ŚB. uses the expression *āśvyaṃ śiraḥ*, and the verbs *chid* and *apa-nā-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryapāvat.

इधीच  $hm^1r^3br^5r^7$ , इधीच  $fk$ , इधीच  $r$ .—वाचं  $hm^1$ , वाचं  $r$ , वाच  $b$ , वाच  $fk$ , (इधीचोऽचक्षिरन्) वाच  $n$ .—उतं MSS. and  $r$ , क्षिप्तं  $n$ .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदक्ष्यु  $hm^1r$ , तदक्ष्यु  $f$ , तदक्ष्यु  $k$ , तदक्ष्यु  $b$ , तक्षिर्यु  $r^1r^2(?)r^4r^6$ .—प्रादाच  $hm^1r^3r^5r^7$ , प्रादात्स  $r$ , प्रादाच  $b fk$ .—पर्येवं  $hm^1r$ , पर्येवो  $b fk$ .—निमज्जति  $hm^1r^3b fk r^5r^7$ , निमज्जत  $r$ .

25. That Tvastṛ, who is in the group of the middle sphere (*mādhyamika*)\*, is a modifier (*vikartṛ*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

निपातेन  $hm^1rbfk$ , निपाते च  $r^1r^4r^6$ .—तस्य च  $r$ , तस्य च  $hm^1$ , तस्य (no particle)  $b fk$ .—The end of the *varga* is here marked by च in  $hm^1b fk$ .

<sup>a</sup> Cp. Nirukta viii. 14: *mādhyaṃkas tvaṣṭīty āhur, mādhyaṃce ca sthāne samāmañāṭaḥ.*

<sup>b</sup> Tvaṣṭr is often spoken of in the RV. as a fashioner of forms, and ■ called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See op. cit., p. 116, B, line 5.

### 6. Vanaspati. The Svābhāktis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पावसतीति वा  $hm^1r^1r^4r^5bfr$ , पावसतीति च r.

<sup>a</sup> Vanaspati as an Āpṛi deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3: *vanānāṃ pātā jā pālayitā vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Grtsanada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva*: i. 37), which contains six stanzas.

पतिरिति<sup>a</sup>  $hm^1$ , पतिवद्  $bfr$ .—पितः b, पितः  $fk$ , पितः  $hm^1r$ .—मन्वसिवा  $bfr$ , मन्वसि च  $hm^1r^2r^6r^7$ .—युतव  $bfr$ , युति  $m^1$ , युति च  $hr^5$ .

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati = an Āpṛi deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasāṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti*: iii. 8), is (to be found) in the third Maṇḍala.

पाव  $hm^1r^5br^2r^7$ , पाव r, पा  $fk$ .—सर्वेषाञ्जति  $hm^1r^5fkr^2r^4$ , सर्वेषां पति  $r^7$ , र्वेषां पति b, समसेवि च r.

<sup>a</sup> Cp. below, iv. 100.

<sup>b</sup> Yāska in his comment on RV. iii. ■ merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti śākapūṣṭiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatiḥ? yūpa iti kālthakyaḥ, agnir iti śākapūṣṭiḥ*.

29. As to the Svābhāktis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.

•स्ततोऽग्नेवाह  $hm^1r^3fkr^2r^5r^7$ , •स्तताससंस्तानु  $r^1r^4r^6$ , •स्तताप्यसंस्तानु  $r$ .—स्वयं  $r^3br^6r^7$ , स्वयं  $hm^1$ , सोऽयं  $r$ , omitted in  $fk$ .

<sup>a</sup> Cp. the various explanations of the term given in Nirukta viii. 20. <sup>b</sup> Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayōjās* and the *anuyōjās* had been identified: *āgneyā itī tu sthātī, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup>: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता  $m^1r^3r^2r^5r^7$ , इ कर्ता  $hbfb$ , कर्ता च  $r$ .—स्वाहानां  $hm^1r^3bfbkr^2r^5r^7$ , द्विषानां  $r$ .—ज्ञातेस्तानुः  $hbfb$ , वा ज्ञातितानु  $r$ .—सर्वेषाम्  $hr^3bfbkr^2r^6r^7$ , स तेषाम्  $r$ .—The end of the *varga* is here marked by ई in  $hdm^1bfb$ .

<sup>a</sup> In this etymology *kṛti* is explained by *karty*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

#### 7. Tanūnapāt and Narāsaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāsaṃsa, are combined as applicable (*prayoktavye*) in only three<sup>a</sup> (hymns) which (thus) contain both<sup>b</sup>.

•पाहि<sup>a</sup>  $r$ , •पाहि<sup>a</sup>  $hdm^1bfb$ .—वा च  $hr^3bfbkr^2r^6r^7$ , •वा तु  $r$ .—नरा<sup>a</sup>  $rbbfb$ , नरा<sup>a</sup>  $hd$ .—समक्षीते  $hm^1r^3kr^2$ , समक्षीते  $fb$ , समक्षीते  $r^5r^7$ , समक्षीते  $r$ .—•वत्सु  $m^1rbr^5r^7$ , •वत्स  $fk$ , •वत्स  $hr^3$ .—तु  $hm^1r^3br^5$ , तु  $fk$ , च  $r^7$ , इह  $r$ .

<sup>a</sup> See above, ii. 155, note<sup>b</sup>.

<sup>b</sup> That is, Tanūnapāt and Narāsaṃsa.

32. The (stanza) containing Narāsaṃsa, as well as the second<sup>a</sup>, may be (applied in behalf)<sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा खाद्  $fr$ , वा खा  $bk$ , वाखा  $hr^3r^5$ , च खाद्  $m^1$ .—वा च  $hr^3fkr^2r^5r^7$ , •ये (प्र)<sup>a</sup>  $b$ , •येह  $r$ .—ज्ञातो वा  $hm^1r^3bfbkr^2r^6r^7$ , चवा वा खाद्  $r$ .—भूतिमिच्छेद्वापि च:  $hm^1r^3br^5r^7$ , भूतिमिच्छेद्वापि च:  $fk$ , भूतिमिच्छेद्वापि च:  $r$ .

<sup>a</sup> That is, the stanza containing Tanūnapāt.

<sup>b</sup> That is, apart from their usual sacrificial application as *Apri* stanzas.

33. The hymn, 'Hither with these' (*abhih*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the *gāyatrī* metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्तमैमिर्चद् h, सूक्तमैमिर्चद् m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सूक्तमैमिर्च k, इति वस्येमिर् r.—शस्यति hm<sup>1</sup>rb, वास्यति fk.—iii. 33<sup>d</sup>=ii. 128<sup>d</sup>.

<sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*rtu*).

पिबेतीद् hm<sup>1</sup>r<sup>3</sup>, पिबेतीन् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पिबेतीन् bf, इतीन् तु r.—चत्वार्यक्षन् MSS., चत्वार्यक्षन् r.

<sup>a</sup> That is, the deities of the *Rtuyajnas*; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with *Rtu*' (*rtund*), in four with the *Rtus* (*rtubhih*), then again in two (11, 12) 'with *Rtu*'<sup>a</sup>.

चतस्र्युतुमिः सह r, चतस्र्युतुमि सह b, चतस्र्युतुमिः सह fk, चतस्र्युतुमिः सह hd.—The end of the *varga* is here marked by \* in dm<sup>1</sup>bfk, by † in b.

<sup>a</sup> This statement is only approximate as regards this hymn of the RV. (*rtund* occurs in 1-4 and 6, while 5 contains *rtund*; *rtubhih* occurs in 9 and 10 only, and no form of *rtu* in 7 and 8; *rtund* in 11 and 12); but it is an exact description of the twelve *Praśnas* for the *Rtu* offerings; see TS. vi. 5-3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note <sup>12</sup>.

### 8. Hymn to the Seasons: RV. i. 15.

36. The *Rtus* are here incidentally praised with the deities: so it is both in the hymn of summons (*praiśa*) for offerings to the *Rtus*, and in the hymn of *Gṛtsamada*<sup>a</sup> also.

वार्त्समदेऽपि fk, वार्त्समदेति च b, वार्त्समदेषु च hdm<sup>1</sup>.—35, 36 omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, RV. ii. 36; cp. AB. v. 9. 6, Haug, vol. ii, p. 336, note <sup>a</sup>; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to il. 36 and 37 (which two really constitute one hymn).

37. Now with the first <sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr <sup>b</sup> with the third, and Agni with the fourth;

चतुर्थी वाचिनिव च m<sup>1</sup>r<sup>2</sup>br<sup>2</sup>, चतुर्थी वाचिनिव च hd, चतुर्थी वाचिनिव च fk, चविशु  
परया ततः r.

<sup>a</sup> With mukhyasā, compare mukhe sa yā, v. 1. cp. above, iii. 15.

<sup>b</sup> On Tvaṣṭr in the R̥tu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuna) with the sixth, and with the four <sup>a</sup> beginning with the seventh (7-10) Agni Dravipodas.

पञ्चम्या hdm<sup>1</sup>r, पञ्चम्या bfk.

<sup>a</sup> Catwrbhīḥ, agreeing with septamyādyrbhīḥ, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the R̥g-veda is to be known from authoritative statement <sup>a</sup> (ādeśa), not from its characteristic mark (liṅga); for it is not possible to know actually (tattvena) the divinity of these (stanzas) from its characteristic mark <sup>b</sup>.

न विद्वतः hm<sup>1</sup>r bfk, तु विद्वतः r<sup>1</sup>r<sup>2</sup>r<sup>2</sup>.—ह्यार्या hbfkr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, पार्या m<sup>1</sup>, पार्या r.—  
इवतं hm<sup>1</sup>r bfk, इवतः r<sup>1</sup>r<sup>2</sup>r<sup>2</sup>.

<sup>a</sup> Cp. below, iii. 109.

<sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Dravipodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises <sup>a</sup>.

एकादश्या hdm<sup>1</sup>r, एकादश्या bk.—रथीतरः hrbf, रथीतरः kr<sup>2</sup>.—The end of the *varga* ■ here marked by □ in bfk m<sup>1</sup>, not in hd.

<sup>a</sup> ■ other words that it is a *prthaksamī*, one of the three kinds of hymns to the All-gods; cp. below, 43.

### 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly\* (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhakta-stuti*).

बज्रदेवे विदेवे  $hm^1r$ , बज्रदेवते हव्ये  $bfrk^2$ , बज्रदेवताहव्ये  $r^1r^4r^6$ .—गुणैर्वा  $hm^1rbfk$ , गुणैः खीर्  $r^1r^4r^6$ .—विभक्त्युति तद्  $r$ , विभक्त्युततद्  $fk$ , विभक्त्युतिमद्  $b$ , विभक्त्युति तद्  $hdm^1$ , समस्त्युति तद्  $r^1r^4r^6r^2(?)$ ; cp. v. 7. below, iii. 82; विभक्त्युतिः in Nirukta vii. 8.

\* Cp. below, iii. 82, where *ekavat* 'in the singular' is used. <sup>b</sup> Cp. below, vi. 69, on RV. viii. 29. <sup>c</sup> Yaska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*viśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

विविधावि  $hm^1r$ , विविधा वै  $b$ , विविधा वै  $fk$ .—पुष्यव्युति  $h$ , अतिः  $dm^1bfrk$  (cp. अनुतीर् in 40 and अनुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पुष्यव्युति  $hm^1bfrk$ , व्युति तु  $r$ .—विषीः खीः  $hm^1r$ , विषी खः  $f$ , अयः  $k$ , विषीखीः  $b$ .—कर्मवैगुणैः  $hm^1rbfk$ , स्वकर्मभिः व्युतः  $r^1r^4r^6$ .—43<sup>d</sup>=iii. 60<sup>b</sup>.

\* The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yaska states the view of Śākapāṇi that only such hymns are *viśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उहिस्र यद्  $rm^1$ , उहिस्र वद्  $hdb$ , (विष्वा) गहिस्र वद्  $f$ , विषवद्  $k$ .—देवाः खीति  $hm^1bk$ , देवां खीति  $f$ , देवां व्यु यव  $r^1r^4r^6$ .



45. But (the term<sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga<sup>b</sup>, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke'<sup>c</sup> (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn)<sup>d</sup>, in (regard to) oblation (and) sacrifice<sup>e</sup> (*makha*);

मावस्य सुक्तादौ  $hdm^1r^3bfr^2r^1$ , मावो स्वसुक्तादौ  $r^5$ , मानोऽवसुक्तादौ  $r$  (cp. 51).—वोषसेषु वा  $br^5$ , वोषसेषु वा  $hm^1r^3$ , वोषसेषु वा  $fk$ , (न सूये) लोषसेषु वा  $r$ .—मखे  $hdm^1r^3bfr^1$ , मुखे  $rk$ .—The end of the *vars* is here marked by  $\mathbb{Q}$  in  $hdm^1bfr$ .

<sup>a</sup> That is, *vaiśvadeva*.

<sup>b</sup> *Bhāgasya sūktāḍau = bhāgasya sūktasyaḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī*.

<sup>c</sup> In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevī*.

<sup>d</sup> RV. x. 85, to the first stanza of which a similar remark applies.

<sup>e</sup> This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*)<sup>a</sup>, or where the word 'associated' (*sajjāḥ*) or 'together' (*sajjāḥ*)<sup>b</sup> may be (used).

प्रवादेषु  $hm^1r^3bfr^2r^5$ , प्रपादेषु  $r$ .

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation.

<sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmākāyana<sup>a</sup> states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन्  $hm^1rfb$ , यस्मिन्  $r^1r^4r^5$ .—प्रसङ्गाद्  $hm^1r$ , प्रसङ्गाद्  $bk$ , प्रसङ्गाद्  $f$ .—परिकीर्तितम्  $hm^1rb$ , परिकीर्तितम्  $fk$ .—आमकायनः  $hd$ , सोमकायनः  $m^1r$ , रोमकायनः  $bfr^2r^5$ .

<sup>a</sup> See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere<sup>a</sup> (in the hymn), the seers adore with formulas. That<sup>b</sup> (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि  $hm^1r^3bfr^2r^5$ , संसुतवत्  $r$  (cp. 81<sup>a</sup>).—मन्त्रैश्च दृषयोऽर्चन्ति  $hm^1r$ , मन्त्रैश्च दृषयोऽर्चन्ति  $h$ , मन्त्रैश्च दृषयोऽर्चन्ति  $fk$ , देवतागृहयोऽर्चनाः  $r^1r^4r^5$ .—बुध्येत  $dr$ , बुध्येत  $h$ .

वुषेत्  $m^1$ , वुषेति  $fk$ , वुषे  $b$ .—श्राद्धवित्  $hm^1r^3bfr^2r^5r^7$ , श्राद्धतः  $r$ .—48<sup>ab</sup> ■ nearly identical with iii. 81<sup>ab</sup>.

<sup>a</sup> Op. the next śloka; also i. 22.

<sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthakivesu*).

चादौ हि  $m^1bfk$ , चादौ तु  $r$ , चादौ  $hd$  (no particle).—मग्निं चाग्ने च  $b$ , मग्निं चाग्ने च  $f$ , मग्निं च चाग्ने च  $hd$ , मग्निं च वतिषु  $m^1$ , मग्निं चाग्ने च  $r$ .—पुष्यकलेषु  $hdx^0r^6$ , पुष्यकलेषु  $m^1r^7$ , पुष्यकलेषु  $fk$ , विधावृषु  $r$ .—कर्तुमिः  $hr^2r^5m^1fr^7$ , कर्ममिः  $kr$ .—ऋणपदिष्टानि  $hbff$ , ऋणपदिष्टानि  $m^2$ , ऋणपदिष्टानि  $r$ , ऋणपदिष्टानि  $k$ .—ऋषित्  $hm^1rbfk$ , वृत्तवत्  $r^1r^4r^6$ .

<sup>a</sup> That is, though the names of the gods who perform these actions may not be mentioned at the same time (as in RV. viii. 29). <sup>b</sup> That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मैव तावत्सावित्र्या  $hm^1r$ , कर्मैव तावत्सावित्रीणां  $fk$ , कर्मैव तावत्सावित्रीभ्यान्  $b$ .—यक्षेणुः सप्यनद्वाही  $hm^1r^5r^7$ , यक्षेणुसमद्वाही  $fk$ , यक्षेणसद्वाही  $b$ , यक्षेणुसप्यनद्वाही  $r$ .—वोन्हा होग्ध्यायुरेव वा  $hm^1r$  (च  $m^2$ ), वोन्हा होक् आसुरेव वा  $fk$ , वोन्हा होग्ध्यायुरेव वा  $b$ .—The end of the *verse* is here marked by १० in  $hdm^1bfk$ .

<sup>a</sup> The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7.

see also i. 7: *statu te karmaṣā* &c.

<sup>b</sup> Op. below, iii. 78; <sup>c</sup> In VS. xxii. 22: *dogdhri dhenur voḍhūnaḍvān āśuḥ sapthi*; quoted below, with a slight variation, iii. 79.

## 11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, 'Hither with these' (*aibhiḥ*, i. 14):

मग्निं यत्  $hb$ , मग्निं यत्  $m^1$ , मग्निं यः  $r$ , मासे य  $fk$ .—दीनचसंस्तौ  $hm^1r$ , दीनचसंस्तौ  $r^1r^4r^5r^7$ , दीनचसंस्तौ  $f$ , (मि) चासाचसस्तौ  $b$ .—वैश्वदेवे  $bfr$ , देवो  $hd$ .

<sup>a</sup> That is, in the first stanza; see above, iii. 45.

<sup>b</sup> That is, in the first stanza.

<sup>c</sup> See above, iii. 33: *āgneyam sūktam . . vaiśvadevam thocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratiyogāt*)<sup>c</sup> or on occasion (*prasāngāt*) praises another deity at the same time<sup>d</sup>.

आ सुवसुवः d, आ सुवसुवः h, आ सुवसुवः m<sup>1</sup>, आः सुवसुवः r<sup>1</sup>r<sup>4</sup>r<sup>7</sup>, आ सुवसुनिः b, आ सुवसुनिः f, आ सुवसुनिः k, आ सुवसुनिः r.—प्रातयोवात् m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>7</sup>, प्रातयोवात् hd, प्रातयोवात् f, प्रातयोवात् k, प्रातयोवात् br.

<sup>a</sup> That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitṛ (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

<sup>b</sup> Cp. above, i. 22, and below, v. 171.

<sup>c</sup> The reading of some of the MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prāter agnim, prāter indram* &c.

<sup>d</sup> That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)<sup>a</sup> is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasāngena*) is to be recognized as incidental (*nipātini*)<sup>b</sup>.

वदन्तर्थावादात् hrbk, °वात् f, °वाक् m<sup>1</sup>, वदन्तर्थावादाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—53<sup>ad</sup> omitted in fkm<sup>1</sup>.

<sup>a</sup> Cp. *arthasya bruvantam* in i. 9.

<sup>b</sup> Cp. above, i. 17, 18.

54. In four ways<sup>a</sup> (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is indicated (*nirdiṣṭa*)<sup>c</sup>.

चतुर्धा मन्वते तस्मिन् hd, चतुर्धा मन्वते चास्मिन् r, चतुर्धा इन्वते तस्मिन् b, न तु वा इन्वते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूक्ते वा hdr<sup>2</sup>, सूक्ते वा b, सूक्ते वै r.—54<sup>ab</sup> is omitted in m<sup>1</sup>fk.—सर्वासु hm<sup>1</sup>r, सर्वासु bfk.—अधीन् hm<sup>1</sup>rb, अस्मिन् fk.—सुवसुनिः hdr, सुवसुनिः f, सुवसुनिः m<sup>1</sup>b, सुवसुनिः k.

<sup>a</sup> That is, I suppose, ■ the term *visve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

<sup>b</sup> This,

I suppose, is meant for a paraphrase of *vīśvā devāḥ*. <sup>c</sup> This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>f</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>f</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kāśyapa, Vānadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Brhaduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, Rjīśvan<sup>f</sup>, Vasukarṇa<sup>g</sup>, Śūryāta<sup>h</sup>, Gotama<sup>i</sup>, Luśa<sup>j</sup>;

मेधातिथि<sup>a</sup> r<sup>1</sup>bfk, अगस्त्य<sup>b</sup> m<sup>1</sup>d, बृहदुक्था<sup>c</sup> h.—मनुस्व<sup>d</sup> hm<sup>1</sup>r, गय<sup>e</sup> b<sup>1</sup>fk r<sup>2</sup>r<sup>7</sup>.—वृहदु<sup>e</sup> hm<sup>1</sup>, वृहदु<sup>e</sup> b<sup>1</sup>fk r.—वसुकर्णच<sup>g</sup> hdm<sup>1</sup>, च सुकर्णच<sup>g</sup> fkr, वसुकर्णच<sup>g</sup> b.—शार्वाती<sup>f</sup> r, शर्वाती<sup>f</sup> hm<sup>1</sup>, शार्वाती<sup>f</sup> fkr, शर्वाती<sup>f</sup> b.—गौतमी<sup>i</sup> सुयः r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), मानवी<sup>i</sup> न चः hm<sup>1</sup>b<sup>1</sup>fk, मानवी<sup>i</sup> चनः r<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. I have adopted the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> because (1) चनः by itself could not be right, as that name occurs below (58); (2) चनः never occurs elsewhere with the patronymic मानवी, but only with वैवस्वतः, as the name of a seer; (3) गौतमी could easily be corrupted to मानवी, and this would almost inevitably lead to the following word becoming चनः (the reading न चः seems to me a corruption of चनः); (4) though मानवी is a patronymic of शार्वातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गौतमी easy. The MSS. r<sup>1</sup>r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (श्विन in i. 126, चक्र in i. 127, दुवसु and चवि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by १९ in b<sup>1</sup>fk, not in m<sup>1</sup>.

<sup>a</sup> Seer of i. 14.

<sup>b</sup> Seer of i. 186.

<sup>c</sup> Seer of x. 56.

<sup>d</sup> Seer of viii.

27-30.

<sup>e</sup> Seer of x. 63, 64.

<sup>f</sup> Seer of vi. 49-52.

<sup>g</sup> Seer of x. 65, 66.

<sup>h</sup> Seer of x. 92.

<sup>i</sup> Seer of i. 89, 90.

<sup>j</sup> Seer of x. 35, 36.

### 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya<sup>a</sup>, Paruchepa<sup>b</sup>, Kākṣīvat<sup>c</sup>, the son of Gāthīn (Viśvāmītra)<sup>d</sup>, and the son of Urvāṇi (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dirghatamas),

माधिनीर्वसो<sup>b</sup> b, मानवीर्वसो<sup>b</sup> fkr, माधिनीर्वसः<sup>b</sup> hdm<sup>1</sup>, माधिनीर्वसः<sup>b</sup> r, माधिनीर्वसुः<sup>b</sup> r<sup>5</sup>r<sup>7</sup>. माधिनीर्वसो<sup>b</sup> must be the correct reading, because there is no seer named माधि, but only माधिन (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as माधिनमार्गवी in viii. 70.

<sup>a</sup> Seer of v. 50, 51.

<sup>b</sup> Seer of i. 139.

<sup>c</sup> Seer of i. 121, 122.

<sup>d</sup> Seer

of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.

<sup>e</sup> Seer

of vii. 34-37, 39, 40, 42, 43.

<sup>f</sup> All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānedīṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *śukla* (peculiar enough in this place) we may have a corruption of *nedīṭha*. <sup>a</sup> Seer of x. 100. <sup>b</sup> Seer of i. 164.

57. Vihavya<sup>a</sup>, the seer Kaśyapa<sup>b</sup>, and he who is Avatsāra<sup>c</sup> by name<sup>d</sup>, Vāmādeva<sup>e</sup>, Madhuchandas<sup>f</sup>, Pārtha<sup>g</sup>, Aditi, daughter of Dakṣa<sup>h</sup>;

विहव्यः  $bm^1r$ , विहव्य  $hdfk$ .—कश्यप ऋषिर्  $hm^1r$ , कश्यपऋषिर्  $br^2r^2r^1$ , कश्यपऋषिर्  $f$ , कश्यप ऋषिर्  $k$ .—पार्षी  $m^1rbfk$ , पार्षी  $hm^2m^3$ , पार्षी  $r^1r^4r^6$ .—इक्षुतादिति:  $hdm^1$ , \*सुतादिति:  $b$ , \*सुतादिति  $f$ , \*सुतादिति:  $r$ , इक्षुतादिति:  $r^1r^4r^6$ .

<sup>a</sup> Seer of x. 128. <sup>b</sup> Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. <sup>c</sup> Seer of v. 44. <sup>d</sup> Rājendraśāstra Mitra, reading *nābhāyaṣ*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhāyaṣ* occurs. <sup>e</sup> Seer of iv. 55. <sup>f</sup> Seer of i. 3. 7-9. <sup>g</sup> That is, Tāva Pārtha, seer of x. 93. <sup>h</sup> That is, Aditi Dākṣyaṇi, alternative seer of x. 72; cp. *Sarvānukramaṇi*; *Āraṇukramaṇi* x. 29.

58. Juhū<sup>a</sup>, and the seer Grtsamada<sup>b</sup>, and those who are the divine Seven Rishis<sup>c</sup>, Yama<sup>d</sup>, Agni Tāpasa<sup>e</sup>, Kutsa<sup>f</sup>, Kusidin<sup>g</sup>, and Trita<sup>h</sup>;

जुषिर्  $bdf$ , जुषिः  $m^1$ , जुषि  $hk$ .—देवाः सप्तर्षयश्च  $hm^1r$ , देवा स ऋषयश्च  $r^6r^1$ , देवोः स ऋषयः च  $b$ , देवो स ऋषयश्च  $fk$ .—यमो विश्वापस  $b$ , यमो विश्वापसः  $f$ , यमो विश्वापसः  $k$ , तापसोऽभिर्जयिः  $r$ , यमो विश्वापसः  $hdf^2m^1r^6r^1$ . I have preferred the reading *अभिर्जयिः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthīn, Nābhānedīṭha, Atri, reappearing in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109. <sup>b</sup> Seer of ii. 29, 31. <sup>c</sup> Seers of x. 137. <sup>d</sup> Seer of x. 14 and part of x. 10. <sup>e</sup> Seer of x. 141. <sup>f</sup> Seer of i. 106, 107, alternative seer of i. 105. <sup>g</sup> Seer of viii. 83. <sup>h</sup> Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest<sup>a</sup> separately (*prthak*)<sup>b</sup>, and Viṣṇu<sup>c</sup>, and Nejameṣa<sup>d</sup>, and he who is Samvanana<sup>e</sup> by name.

बन्धुप्रकृतयश्चिब hdm<sup>1</sup>r, बन्धुप्रकृतयश्चिब b, बन्धुप्रकृतयश्चिब fk.—संवन्धनस्य m<sup>1</sup>rbfk, संवन्धनस्य hr<sup>2</sup>.

<sup>a</sup> Seers of v. 24 and x. 57-60. <sup>b</sup> That is, in v. 24; cp. Āraṇukramaṇi v. 11, where their names are enumerated, and they are stated to be *charcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇi. <sup>c</sup> The seer of x. 184. <sup>d</sup> The seer of the khila after x. 184. <sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvavāṇ*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वं hm<sup>1</sup>rbfk, सर्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चय च hm<sup>1</sup>r, चय चर fk, चय चर br<sup>5</sup>r<sup>1</sup>.—सुतिषु hm<sup>1</sup>r, सुतिषु bfk.—60<sup>b</sup> = 43<sup>d</sup>.—The end of the *varga* is here marked by १३ in hdm<sup>1</sup>bfk.

<sup>a</sup> That is, the seers of Veiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### 13. Explanation of Draviṇodas. Ditties of RV. i. 18-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्थिवो dm<sup>1</sup>rfk, पार्थिवे hb.—द्रविषोदो यिः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, \*द्रापिः hdm<sup>1</sup>rfk (cp. the various readings in 62 and 65).—दातुत्वादेवे hdm<sup>1</sup>r, दातित्वादेवे bfk.—वज्रवित्तयोः hdm<sup>1</sup>r, वज्रवित्तयोः b, वज्रवित्तयोः fk.

<sup>a</sup> Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. <sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>;

■ and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविषोदो मिर् hdm<sup>2</sup>b, \*द्रापिर् m<sup>1</sup>m<sup>2</sup>rfk.—The five lines, 62<sup>ad</sup>-64, are to be found in bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (=B) and m<sup>1</sup> only; they are omitted in hdm<sup>2</sup>m<sup>3</sup>r (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>)=A. It ■ not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

वजेनायं मध्यक्षु<sup>a</sup> m<sup>1</sup>, वजेनायमध्यक्षु<sup>a</sup> fk, वजेनायमध्यक्षु<sup>a</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वजेनायमध्यक्षु<sup>a</sup> b.—Here the value of m<sup>1</sup> in constituting the text of the passages peculiar to B at once begins to show itself.

<sup>a</sup> I take *Dravīṇodas* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *dravīṇoda* used for metrical reasons instead of *dravīṇodās* (the nom. of *dravīṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). <sup>b</sup> Cp. above, ii. 25. <sup>c</sup> Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*dravīṇa*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them<sup>b</sup> (oblations); hence they themselves are wealth-givers (*dravīṇo-da*)<sup>c</sup>.

द्रविणं m<sup>1</sup>bfk, द्रविणां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविषो b, हविषो fk, हविषो m<sup>1</sup>.—  
तत स्वयम् m<sup>1</sup>b, ततः स्वयम् rfk.

<sup>a</sup> Cp. ii. 25 and Nirukta viii. 1. <sup>b</sup> Cp. Nirukta viii. 2: *ṛtvijo 'tra dravīṇodasa ucyante haviṣo dātāraḥ*. <sup>c</sup> The plural of *dravīṇoda* occurs in RV. i. 53. 1. Yūka uses the form *dravīṇodas* only.

B 64. Or he (Agni) is (called) *Dravīṇodasa* because he appears (connected) with them (*ṣṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'O child of strength'<sup>b</sup>; or because he was produced from the middle<sup>c</sup> (Agni).

अवीणां पुत्र hr (Nirukta viii. 2), अवीणु b, अविणु m<sup>1</sup>.—हविषां bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हवि  
षां m<sup>1</sup>.—अहो यो m<sup>1</sup>fk, अहो यो b, अहोयो r.—यतो यो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यतो यो  
m<sup>1</sup>bfk.—द्रविणोदसः fr<sup>5</sup>, द्रविणोदसः m<sup>1</sup>bkr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Nirukta viii. 2: *yatho etad: agniṁ dravīṇodasam āhañt: ṛtvijo 'tra dravīṇo-  
dasah . . . cainam janayanti, 'ṛṣiṇām putro adhrāja eṣa' ity apī nigamo bhavati*. Cp. Roth, *Erläuterungen*, p. 116, note <sup>2</sup>. The words *ṛṣiṇām putraḥ* occur in VS. v. 4. <sup>b</sup> Agni is often addressed in the RV. as '*sahas yaho*,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putram, sahasaḥ sūnam, sahaso yahum*. The expression *sahas yaho* is used in explanation of *ṛṣiṇām putraḥ*, as the priests produce Agni by means of strength (see above, 62). <sup>c</sup> That is, he is *Dravīṇodasa* as derived from *Dravīṇodas*; cp. Nirukta viii. 2: *athāpy agniṁ dravīṇodasam āha: eṣa punar stamāj jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravīṇoda*); it is then<sup>a</sup> that he is called 'Dravīṇodas': it is only in (hymns) addressed to Agni that mention of *Dravīṇodas* appears<sup>b</sup>.

द्रविणोदाप्रिर् hdm<sup>1</sup>r.—अवेयेष्वेव दृक्करो hr<sup>5</sup>m, अववेकरो r.—प्रवादा द्रविणो-  
दसः hdm<sup>1</sup>m<sup>2</sup>, प्रवादा द्रविणोदसः r (Nirukta viii. 2: प्रवादा द्रविणोदसः).—This śloka  
(65) is found in A MSS. only, hdr<sup>2</sup>r (presumably r<sup>1</sup>r<sup>5</sup>r<sup>7</sup>). The *verys* would therefore

have only three and a half ślokaś in them. As the *varga* without 65 would have the normal number of five ślokaś, and 65<sup>ab</sup> is very tautological immediately after 62<sup>ab</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

<sup>a</sup> That is, when he is terrestrial.

<sup>b</sup> Cp. Nirukta viii. 2: *ayam evājñir draviṇodā*

■ *śūkapūṣṭir: āgneyeṣṣo eva hi sūkteṣu drāviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*sonānam*: i. 18): Brahmaṇaspati is praised

नवकक्षि हm<sup>1</sup>r, नवकक्षा खा b, नवकक्षा हा r<sup>5</sup>r<sup>7</sup>, नवकक्षा खो f, \*ख खा k.—  
तक्षीतरं च hm<sup>1</sup>, \*र तु r, \*रे च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, \*रेति b, \*र ति fk.—The end of the *varga* is here marked by ७३ in bfm<sup>1</sup>, not in hdm<sup>2</sup>m<sup>3</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokaś, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

<sup>a</sup> The reading of B gives the pratika of i. 16 (ā toś).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadāsaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*saṃbandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r<sup>1</sup>r<sup>4</sup>, दक्षिणा ख hfkr.—संवत्सरा hdm, \*धा: r.—  
खानखोखयो: hmr, खोखानखो: bfk.

<sup>a</sup> That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*itā*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.



प्राजापत्यं hmr, प्राजापत्यां b, प्राजापत्यां fk.—तथैह स्वादिति hdm, तथैहः स्वादिति r, तथा पञ्चानि bfk.—69<sup>ab</sup> reads thus in r<sup>1</sup>r<sup>7</sup>: चावि तथैह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च यद् चान्वाब् hmr, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह वषट्यानि r<sup>5</sup>r<sup>7</sup>.—एषां चावा hdm, एषां चावाः r, तेषां स्वावः r<sup>5</sup>r<sup>7</sup>k, तेषां स्वाव f.

<sup>a</sup> For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṭuka v. 4. <sup>b</sup> That is, Brahmanaspati in 66, and Sadāsapati in 67.

70. The remaining names I will next state (B) :—Satpati<sup>a</sup>, Ka, Kāma, and Sadāsapati;

70<sup>ab</sup> ■ wanting in A (hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) and m<sup>1</sup>; it seems almost necessary as a transition from 69<sup>d</sup> to 70<sup>d</sup>, and without it the *verse* has only four and a half śloka. — सप्तनिः hdm<sup>1</sup>b, सप्तनिः r, सति fk.—सप्त hm<sup>1</sup>rb, सप्त fk.

<sup>a</sup> Satpati does not occur in the Naighaṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in pati.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इक्षसतिर् m<sup>1</sup>, इक्षसति b, इक्षसति bk, इक्षसतिर् fr, इक्षसतिर् r<sup>1</sup>.—ततस्तु hm<sup>1</sup>r, ततस्तु b, ततस्तु r<sup>2</sup>r<sup>6</sup>, ततस्तु fk.—तृतीयामे तु hm<sup>1</sup>r, तृतीयमे च bk, तृतीयमे च f.—प्रथमं bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, प्रथमं hm<sup>1</sup>r.—The end of the *verse* is here marked by १३ in fbdm<sup>2</sup>, not in m<sup>1</sup>k.

<sup>a</sup> That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

<sup>b</sup> That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed. <sup>c</sup> The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāj*; for no hymn as a whole is attributed to either Ka or Sadāsapati. <sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *catuṛtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the R̥g-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trītiya*, and immediately followed by *pañcama*.

<sup>e</sup> That is, Sadāsapati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (*asṇute*)<sup>a</sup> him.

Now certain people (*etc*)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. *सिवं*  $m^1 r^1 r^4 r^6$ , *सिव* *hd*, *तव* *bfr*.—*न सुतं नाप्य*  $r$ , *न सुतं नाप्य* *bfr*, *सुतं नापि*  $r^1 r^4 r^6$ , *सुतं नाप्य*  $h d r^3 m^1 m^2 m^3$ .—*अनु* *bfr*, *अपो*  $h d i^1 r^3 r^4 r^6 m^1 m^2 m^3$ .—*अस्यति* *bfr*, *अस्यते*  $h r^1 r^1 r^4 r^6$ , *अस्यते*  $m^1 m^2 m^3$ . This points to *न सुतं नाप्यनुस्यति* as the original reading of B, and *सुतं न नाप्यपोऽस्यते* as that of A (but in the latter case *सिव*, not *सिवं*, must have been read).—*देवतानां*  $m^1 b r$ , *देवानां च* *hd*, *देवानां तु* *k*, *देवानां* *f* (no *tu*).

73. *तदाह*  $b f m^1 r$ , *तदाह* *hd*.—*एव*  $h d r^3 b f r^3 r^5$ , *एव*  $m^1 r$ .

\* Used in the sense of *bhrajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). <sup>b</sup> *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense ■ practically = *etc.* <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

*तैरेव वाक्*  $h m^1 r$ , *तैरेवाक्*  $m^1 b f r^2 r^3 r^7$ .—*अस्यति*  $m^1 r b f r^3 r^5 r^7$ , *अस्यति* *hd*.—*अग्निरप्य*  $h m^1 r^3 r^4 r^6$ , *अग्निः* *परम्* *bfr*.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

*अवनेह*  $m^1 b k r$ , *अनेह* *f*, *अनेह* *hd*, *अनेह*  $r^5 r^7$ .—*आहवर्षातु*  $h m^1 r$ , *अवर्षाहा* *bfr*.

76. Yāska <sup>a</sup> thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character <sup>b</sup> (*rūpa*).

*मध्यमं सैव*  $m^1$ , *मध्यमं सैव* *hdr*, *मध्यमं सैव* *b*, *मध्यमं सैव*  $r^2 r^5 r^7$ , *मध्यं सैव* *fk*.—*पार्थिवस्त्वैव*  $h m^1 r$ , *पार्थिवस्त्वैव*  $b r^5 r^7$ , *पार्थिवे सैव* *f*, *पार्थिवे सैव* *k*.—The end of the *varga* is here marked by १५ in  $h d m^2 m^3 b f k$ .

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *ham anyam madhyamād evam avakeyat?* <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, ■ seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity<sup>b</sup>.

अथसे पीतये चेति  $hm^1fk$ , मूयसे पीतये चेति  $r$ , उथसे पीतये चेतद्  $r^1r^4r^6$ .—वैशुति न तदसि हि  $hm^1r$ , वैशुति जेवतस्त्विह  $r^2r^6$ , वशुति जेवतस्त्विह  $fk$ .—अथ खाद्  $hm^1r$ , अतसिद्  $r^6r^7$ , अतसिद्  $fk$ .—पुचक् पुचक्  $hm^1r$ , सुतो सुतो  $fk r^2r^6r^7$ .—The whole of *varga* 16 (77-82) is omitted in b.

<sup>a</sup> The words *hūyase pīyase* are intended to represent the actual words of the text in i. 19. <sup>b</sup> *gopitāyā pra hūyase*. <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity<sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr<sup>b</sup> the activity (of the god) is praised by the (statement of his) activity<sup>c</sup>,

जायत  $r^2r^6r^7$ , जायत  $k$ , जायत  $hm^1r$ .—कर्त कर्तया  $hm^1rfk$ , सूर्यकर्तया  $r^6r^7$ .

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. <sup>b</sup> RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvītram*. <sup>c</sup> See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvītā bhuvat*: i. 23. 6)<sup>b</sup>,

दोग्धी धेनुर्वीढानङ्गान् जग्मुः  $hm^1r$ , दिग्धनवान् साद्वानामुप  $fk$ .—सग्निः पुरंधिया  $hm^1r$ , सग्निपुरं धियाः  $r$ , सग्नि तस्य च  $r^1r^4r^6$ .—इमोमिचीया  $hm^1r^1r^4r^6$ , वनोमिचीया  $k$ , वदसमिचीया  $r$ .

<sup>a</sup> This line is quoted from VS. xxii. 22, the last two words *paraṇḍhir yosū* being changed, owing to the exigency of metre, to *paraṇḍhiyā*. It has already been alluded to in iii. 50. <sup>b</sup> That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aiḥhir agne* : i. 14. 1)<sup>a</sup>— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीक्षाश्च देवताः m<sup>1</sup>, परीक्षश्च देवताः hdr<sup>2</sup>, परीक्षं तच्च देवताः r, परीक्षश्च संखवः r<sup>5</sup>r<sup>7</sup>, परीक्षसूचसंखवः fk.—द्विदेववद्धेवतम् hm<sup>1</sup>fk, द्विदेववद्धेवतः r.

<sup>a</sup> Already referred to above (iii. 51) in this connexion.

<sup>b</sup> That is, Devatā-dvandvas imply the praise of two or more gods. <sup>c</sup> *Dvīdaiṣa-bahudaiṣatam* seems to be an abbreviated compound, for *dīdaiṣata-bahudaiṣatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संयुतवत् hdr, संयुतं यत् f, संयुतंयत् k (cp. the v. r. in iii. 48).—द्विदेवति hd, द्विदेवतं m<sup>1</sup>, द्विदेवति rfk.—81<sup>ab</sup> is possibly an early interpolation, as it is almost identical with 45<sup>ab</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varṣa* has six and a half ślokae.

<sup>a</sup> I take the *asm* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vdm* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)<sup>a</sup>; also that in which, when there are many (divinities), ■ deity is (spoken of) singly (*a-bahuvat*)<sup>b</sup>.

In benedictions (*āśīrvādeṣu*), in (enumerations of) technical names (*saṃjñāṣu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise<sup>c</sup>.

विमक्तं hrfk (cp. v. r. in iii. 41; Nirukta vii. 8 has विमक्तिः).—वहुव्यवहृतम् hm<sup>1</sup>r, बहुव्यवहृतः r<sup>5</sup>r<sup>7</sup>, बहुव्यवहृतम् fk.—यत् fkr<sup>5</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संज्ञासु hdm<sup>1</sup>, संज्ञासु r, संज्ञासु f, संज्ञासु k.—आसु hm<sup>1</sup>fr, आसु k.—ह hm<sup>1</sup>fk, हि r<sup>5</sup>r<sup>5</sup>r<sup>7</sup>.—वहुव्यवहृतम् hdr,

ब्रह्मन्तस्य  $m^1$ , ब्रह्मन्तस्य  $fk$ , ब्रह्मन्तस्य  $r^2r^6r^7$ .—द्विपदे यत्र संसृति  $hr^3m^1r^1r^4r^6$ , द्विबहुतौ यत्र संसृति  $r$ , द्विपदे यत्र संसृति  $fk$ .— $82^{ab}$  ■ identical with v.  $93^{ab}$ .— $82$  is repeated in  $m^1$  after 154.—The end of the *varga* is here marked by १६ in  $hdm^1fk$ .

\* See the definition of *vibhaktā-stuti* above, iii. 41. ■ I take *bakṣu* to be parallel to *dividivāte*, and *abakṣat* to *ekavat*. ° The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore ■ in this case not *vibhaktā-stuti*. I do not, however, understand the limitations stated in  $82^{ab}$ . That line may also be an early interpolation as it recurs at v. 93.

### 17. Story of the Ṛbhus and Tvaṣṭr.

83. In former times\* there were three sons of Sudhanvan, son of Aṅgiras, (viz.) Ṛbhū, Vibhvan, and Vāja<sup>b</sup>; and they became pupils of Tvaṣṭr.

The reading of  $83^{ab}$  in the text is that of  $hm^1r$ , आसन्धुधन्वनः पुत्रास्त्रयः अङ्गिरसस्य ये  $r^2r^6r^7$ , आस सीधन्वनः पुत्रास्त्रयः आंगिरसस्य ये  $fk$ , अयस्त्रयधन्वपुत्रास्त्रयसीमिरसस्य ये  $b$ .—वायस्य  $hm^1r$ , वायस्य  $bfr^2$ .—अहुस्य तैःभवनः  $hr^3m^1bfr^2r^6r^7$ , तैः लघुरेव च  $r$ .

\* The following story about the Ṛbhus making the cup of Tvaṣṭr into four is related as an introduction to the Ṛbhu hymn i. 20. ° Op. Nirukta xi. 16 (on RV. i. 110. 4): *ṛbhū vibhū vāja ite sudhanvana aṅgirasasya trayasḥ putrā bahūbhūḥ*.

84. Tvaṣṭr instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them\*.

\* That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

तैः ततश्चतुरः  $hm^1r$ , तैः ततश्चतुर्हः  $b$ , ततश्चतुर्हस्यचतुर्हः  $f$ , ततश्चतुर्हस्ये तद्दहः  $r^6r^7$ .—तु  $hdm^1$ , च  $bfr$ .— $85^{ab}$  comes after  $89^{ab}$  in  $r$ .—धेनुं सर्वर्ष्यां  $m^1r$  (सर्व<sup>०</sup> and सर्व<sup>०</sup>  $r$ ), धेनु सर्वर्ष्यां  $fk$ , धेनु सर्वर्ष्यां  $b$ .—चमृतं  $r$ , चमर्ते (चमर्)  $bfr$ , (चमृः) क्षृतिः  $m^1$ .— $85^{ad}$ — $89^{ab}$  in  $Bm^1$  only.

■ 86. of Bṛhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods\*.

बृहस्पतिरवाग्निभ्यां  $m^1$ , बृहस्पतिवेऽग्निभ्यां  $br$ , बृहस्पति स्त्रिभ्यां  $f$ , बृहस्पतिभ्यां  $k$ .—  
विबन्धुरम्  $r$ , विबन्धुवम्  $fk$ , बुबन्धुरम्  $b$ , सबन्धुरम्  $m^1$ .—इन्द्राय च हरी  $br$ , च इन्द्राय  
हरी  $m^1$ , इन्द्राय हरि  $fk$ .—देवप्रहितेना°  $bfr$ , देहपिहितेना°  $m^1$ .

\* That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5) <sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him <sup>b</sup>.

एवं चनसमितुति  $b$ , एवं च सनमितुति  $kr$ , एवं च सन°  $f$ , एवं जनीभिरितुति  $m^1$ .—  
ज्येष्ठ आहोत्वचो द्विभि  $m^1$ , ज्येष्ठ आहोत्वचो द्विभि  $b$ , ज्येष्ठ आहोत्वचो द्विभि  $f$ , ज्येष्ठो द्वावि-  
त्त्वचाह च  $r$ .—उक्ता  $m^1fr$ , उक्ता  $k$ , उक्त्वा  $b$ .—तेन  $m^1$ , तच्च  $r$ , त  $b$ , न°°  $fk$ .—The  
end of the *varga* is here marked by १७ in  $m^1f$ , by १६ in  $b$  (because the sixteenth *varga*  
is omitted).

\* Where the eldest Ṛbhu recommends the making of two, the second, of three, and the youngest, of four.

<sup>b</sup> That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Ṛbhus) <sup>a</sup>.

देव  $bfr$ , देव  $r$ .—देवदेवः  $m^1b$ , देवदेव  $kfr$ .—मक्य चमू°  $m^1$ , मक्य सु°  $fk$ ,  
मक्यामु°  $b$ , मक्य चामु°  $r$ .

\* Op. RV. iv. 33. 3, 4. and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last <sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*) <sup>b</sup> with those (All-gods) <sup>c</sup>.

आवाक्ययोर्  $bfr$ , आवाक्ययो  $r$ , आवाक्ययोर्  $m^1$ .—वज्रवसुतः  $f$ , वज्रवसवः  $r$ , वज्र-  
वसुतः  $b$ , वहव सुताः  $m^1$  (cp. Nirukta xi. 16: वज्रवसिनमाः).

\* That is, these three deities are mentioned either as *ṛbhaveṣ* or *oṣjāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣāṃ prathamottamābhyāṃ bahuvan niṣamā bhavanti, na māḥyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūni*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*samastava*) with the cup (*comasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhū* or *vibhū* only, not *vibhūan*, is used. ■ Cp. RV. i. 20. 8: *abhañanta bhāgaṃ devoṣa yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. ° The word *śaiḥ* would refer to *sarvān devān* (= *viśvān devān*) in B (88°), but to *viśveṣān* (85°) in A, as 85°d-89°ab are omitted in the latter.

90. And Indra drank Soma with them<sup>a</sup> (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows<sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup>skr, सवने: सह h<sup>1</sup>d.—इदं युतं hm<sup>1</sup>bfr, इदंयुतं r.—सवन् hr<sup>3</sup>m<sup>1</sup> r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, सवन् bfr.—सवन् hr<sup>3</sup>m<sup>1</sup>br<sup>3</sup>r<sup>1</sup>, सवन् f, सवन् k, सार्धं r.

<sup>a</sup> That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third<sup>a</sup> (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiraṇyapadmā*: i. 22. 5-8) are addressed to Savitr.

०हिरण्मिनी hm<sup>1</sup>r, ०हितोऽग्निनी fkr<sup>1</sup>r<sup>1</sup>.—सावित्र्यवतः सवित्तोत्तरा: hm<sup>1</sup>r<sup>3</sup>, सावित्र्यवतः सवित्तोत्तरा: r<sup>1</sup>r<sup>1</sup>, सावित्री तिस्रव्यवत उत्तरा: br, [सा]वित्रीवित्त-सावित्र्य उत्तरा: f. The *Sarvānukramaṇī* has both सावित्र्य: and सवित्तः; cp. *Ṣaḍguru-śiṣya*.

<sup>a</sup> That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One<sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, *Indrāṇī* and *Varuṇāṇī* and *Agnāyī*, are praised separately.

एकार्षेर्देव देवीनां hdm<sup>1</sup>, एकार्षेर्देव देवानां r, एकार्षेर्देव देवीनां r<sup>1</sup>r<sup>1</sup>, एकार्षी देव देवीनां b, एकार्षी देवदेवानां f. There is this marginal note in h: *mantra-līnga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should ■ एकार्षेर्देव देवानां. The *Sarvānukramaṇī* has एकार्षी देव देवानां. —वाद्वा b, वाद्वा f, वाद्वा hdm<sup>1</sup>r.—अपार्षी

$r^2r^5r^7$ , च आपिषी  $h\delta r$ , आपीषी  $m^1$ , आपाषी  $fk$ , आपाचा ■ (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक्  $hm^1r$ , ताः पृथक्  $hr^2r^5r^7$ .—The end of the *verses* ■ here marked by १८ in  $bf$ , not in  $hm^1m^2m^3dk$ .

\* We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13<sup>a</sup>, the latter ■ perhaps the more probable assumption.

### 19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghr̥ṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17-21)<sup>a</sup> is addressed to Viṣṇu.

दे च खात्  $h\delta r$ , मही दे  $b$ , मही  $f$ .—ओमितृक्  $b$ , ओमितृक्  $m^1$ , ओमिति  $f$ , ओमित  $b$ , ओमादित्  $r$ .—पार्ष्वी क्षुता  $hfr^5$ , पृथ्वी क्षुताः  $b$ , त्वेव पार्ष्वी  $r$ .—देवानां वात इषिवा  $h\delta bfk$ , अतो देवा इति देवी  $r^1r^4r^5$ .

\* Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tvrdh*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4-6), also (one) for Indra accompanied by the Maruts (7-9);

घावां  $hr^1r^5r^4$ , तावां  $bfr^2r^5$ .—घरम्  $h\delta r$ , घरः  $bfk$ .—गुचो  $r^3r^5r^7$ , चिचो  $h\delta bfk$ , चचि  $r$ .

95. (then) a triplet for the All-gods (10-12) and a triplet for Pūṣan Āghr̥ṇi (13-15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghr̥ṇi*: a skin full of curds<sup>a</sup>.

गुचो  $r^3r^4r^5m^1r^5$ , चिचो  $h\delta bfk$ .—आधुचवे गुचः  $r$ , आधुचवेति च  $bfr^2$ , आधुचिरितृचः  $hm^1r^5$ .—आसक्तो  $b$ , असक्तो  $m^1fr$ , अशक्तो  $k$ .—दध  $f$ , दधः  $r$ , दधन्ना  $b$ .—पूषो इती रवे  $fk$ , पूषो इती रवे  $b$ , पूषे इती रवे  $r$ , पूषे इतः रवे  $r^5r^7$ .—The four lines 95<sup>c</sup> to 97<sup>ab</sup> are wanting in A.

\* *Āghr̥ṇi* ■ explained by Yāska, Nirukta v. 9, simply as *āgeta-ghr̥ṇi*, the meaning of *ghr̥ṇi* not being stated.



II 96. Therefore (*tat*) he is praised as Ā-ghṛṇi; hence he is lauded (*riḅhyate*) by singers (*kīri*)<sup>a</sup>. For as their skin (*dr̥ti*) is full of mead, the suppliant (*arthin*) also approaches the Aśvins (in the same way)<sup>b</sup>.

आघृयिस् m<sup>1</sup>fk, आघृयैस् b, आघयिस् r.—तद्युतः m<sup>1</sup>, तत्सुतः fkb, तद्युतः r.—कीरिमी रिभ्यते m<sup>1</sup>, कीरिमी रिभ्यते fr<sup>2</sup>b, कीरिमि रिभ्यते k, स कीमि रिभ्यते r.—ततः m<sup>1</sup>b fkr<sup>2</sup>, यतः r.—पूर्यो r, पूर्यः fk, पूर्य b.—इतिर् r, इतिम् fm<sup>1</sup>, इतीम् b, इतिम् kr<sup>2</sup>.—अथीति m<sup>1</sup>, अथीति fkr<sup>2</sup>, अथीति b, अथीति r.

<sup>a</sup> *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m<sup>1</sup>. It is one of the *stotṛnāmāni* in Naighaṭṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *agā riḅhyate vasiḥkath*. Cp. Geldner, *Vedische Studien*, iii. p. 176. <sup>b</sup> That is, Pūṣan, having a skin (*ghṛṇi* = *dr̥ti*) filled with curds on his car, is prayed to as the Aśvins are who have a skin (*dr̥ti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'<sup>a</sup> (*ā vartaniṃ madhunā*: iv. 45, 3<sup>d</sup>).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23<sup>ab</sup>); the last in addition to the (preceding) half (23<sup>cd</sup>, 24) has Agni as its deity.

आ वर्तनिं hfr, आ वर्तनीं m<sup>1</sup>, आ वर्तनीं k.—इतिरिब m<sup>1</sup>fkr, इचरिब b.—अथर्धा-व्या<sup>a</sup> b fkr<sup>2</sup>r<sup>2</sup>, अथर्धाव्या<sup>a</sup> hr<sup>2</sup> (अथर्धाव्या<sup>a</sup> Saryānukramāṇ). I have here assumed a corruption by the transposition of *i* and *e* in इतिरिब for इतिरेब (cp. R, note <sup>a</sup>), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १७ in hdm<sup>1</sup>b f k. The numbering is thus resumed after the omission of १७ and १८ in hd, where these three *vargas* (17-19) have an aggregate of nine śloka only.

<sup>a</sup> That is, in the fourth pāda of x. 45. 3: *dr̥tiṃ vaketho madhumantem aśvinā*.

## 20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuṇa.

वावावापिथी ऋक्  $hdm^1$ , वावावा वापेयुक्  $r$ , वावावापिथीक्  $b$ , वावावा सवे  
 ऋक्  $fk$ .—परं हि यत्त  $hm^1r^3$ , परं वत्तिस्  $b$ , परं लिस्  $fk$ , परं यदिति  $r$ .

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obseisance' (*namah*: i. 27. 13) is addressed to the All-gods.

वेचदेवुत्तमा वमः  $A$ , वेचदेवुत्तमः  $b$ , वेचदेवुत्तमः  $f$ , वेचदेवुत्तमोत्तमा  $r$ .

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यवेति  $fk r^2 r^1$ , यविति  $b$ , यवेती<sup>०</sup>  $hm^1$ , यास्वेति  $r$ .—अग्नीषुखयथी  $hm^1$ , अग्नीषुख-  
 यथी:  $r$ , सुसवीषुखय<sup>०</sup>  $b fk r^2 r^1$ .

<sup>a</sup> There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramanī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *arya sūktasya gnādeśa indro devatā, Śaḍguruśiṣya*).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma<sup>c</sup>.

वर्मधिषवणीयं वा  $hdr$  (Śaḍguruśiṣya, Śāyaṇa), वर्मधिषवणीयि (वा?)  $r^2$ , हे वर्म-  
 धिषवणी  $b$ , हे वर्मधिषवणी  $fk$ .—सोमं वाक्वा प्रशंसति  $hm^1 r$  (Śaḍguruśiṣya, Śāyaṇa),  
 सोमोपाक्वा प्रशंसति  $bk$ , सोमोपाक्वा प्र<sup>०</sup>  $f$ .

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Uṣṭhala, but without commenting on it. <sup>b</sup> According to a marginal note in  $b$ ,  $tu$  has here the sense of *or*: *tuś cārihe: tena uṣṭhala-samuccetayā: mantra-līga-samvādāt*. The Sarvānukramanī has *yac cid dhy auṣṭhalyaḥ, pare (7, 8) mauṣalyaḥ ca*. <sup>c</sup> There is no reference to Soma in the Sarvānukramanī, where Prajāpati Harīścandra or the skin is stated to be lauded: *prajāpater harīścandrayasya galyā carmapraśaṇā vā*. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramanī: see Śaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>d</sup> is quoted by both Śaḍguruśiṣya and Śāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O *Āsvins*' (*āsvinā* : i. 30. 17-19), addressed to the *Āsvins*, the next (*uttara*) triplet 'Who of thee' (*kas te* : 20-22), addressed to Dawn, is the last (triplet).

सत्येत्<sup>०</sup> MSS. and r.—आश्विना तुचात् m<sup>1</sup>, आश्विना तुचात् r, आश्विना तुचात् hfk b, आश्विनं तुचम् r<sup>5</sup>.—आश्विनादुत्तरः hr, आश्विनादुत्तरः m<sup>1</sup>, आश्विनेत्युत्तरं bfr<sup>5</sup> r<sup>1</sup>, आश्विने युत्तरं fk.—कस्य उचस्यस् hd, कस्य औचस्यः r<sup>5</sup> r<sup>1</sup>, कस्य औचस्यस् b, कस्य औचौचस्यस् fk, स्वस्य उचस्यस् r. The *Sarvāṇukramapi* has the form उचस्य here: परी तु अरिः सार्वभौमः यक्षी.—The end of the *varga* is here marked by २० in m<sup>1</sup> bfk.

\* Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvina* and the triplet being described as 'addressed to the *Āsvins*,' *āsvina*. The exact pratika *āsvina* is here represented by *āsvinā*, which I have preferred to read before *treā*, as it is better that *uttara* should be immediately preceded by its ablative.

## 21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat* : i. 30. 16), he (*Indra*)<sup>a</sup> rejoiced in mind gave to *Śunahśepa* (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bfk.

<sup>a</sup> *Indra* being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam* : i. 31) is addressed to *Agni*; and (then come) two (32, 33) addressed to *Indra*. Then 'Even thrice' (*triś cid* : i. 34) is addressed to the *Āsvins*; 'Of *Indra*' (*indrasya* : i. 32) lauds the action (of *Indra*) without (any) statement of an object<sup>a</sup> (*artha-vāda*).

चरत् hr<sup>2</sup> fr<sup>2</sup> r<sup>5</sup> r<sup>1</sup>, चरन् b, चरन् r.—ऐहि च hr, ऐ एतहि द्वे b, ऐहि द्वे f.—अति र्ववाहं hrb, अति र्ववाहं m<sup>1</sup>, अति र्ववाहं fk.—इत्येति तु hr, इत्येति b, इत्येति fk.

<sup>a</sup> That is, the whole of RV. i. 32 is concerned with the myth of *Indra*'s conflict with *Vṛtra*, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *gasyāṇ* (*devatāṇāṃ*) *vadaty artha-vādān*.

105. (In) 'I invoke' (*hwayāmi* : i. 35) one verse (1<sup>a</sup>) is to *Agni*, the next (1<sup>b</sup>) is addressed to *Mitra-Varuṇa*, the third (1<sup>c</sup>) is (in) praise of *Night*, (while) the (whole) hymn is stated to be addressed to *Savitṛ*.

पादोऽयं r, पादो ययो h, पादो येयो m<sup>1</sup>, पाद यये b, पादे खाप fk.—तृतीयो रात्रिसंखावः hdr, तृतीये ~~रात्रिसंखावः~~ वः m<sup>1</sup>, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r<sup>1</sup>, रात्री सुता तृतीयः । w f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)<sup>a</sup> the sage, the son of Āngiras b, after he had seen them, sang, on gaining the position of Hiraṇya-stūpa and eternal friendship with Indra.

पश्येतानि hdm<sup>1</sup>, पश्येताति bfk<sup>r</sup>.—बुधा hm<sup>1</sup>r<sup>3</sup>bfk<sup>r</sup>r<sup>5</sup>r<sup>7</sup>, बुधा r.—प्राप्य hr, प्राप्तः bfk<sup>r</sup><sup>5</sup>.

<sup>a</sup> Cp. Āraṇukramapī i. 11.

<sup>b</sup> Loc. cit.: *āṅgirasaḥ sutaḥ*.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḍam*: i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मरुतं hrb, मरुतं f, मरु k.—कीळं hdm<sup>1</sup>, कीळं r, कीळां fk, कीळं r<sup>1</sup>, कूळां b.—उत्तिष्ठ B, सूक्तमुद् hdm<sup>1</sup>r: I have preferred the former reading because the Sarvānukramapī has उत्तिष्ठ . . प्राप्तवसत्यम्.—The end of the *varga* is here marked by २९ in hm<sup>1</sup>fk, by २२ in b.

<sup>a</sup> The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramapī has *krīḍam* . . *mārutam* *hi*, that is, '*krīḍam* (i. 37), as well as the two following, is addressed to the Maruts' (*hi* by the *paribhāṣā* meaning 'three').

## 22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पौष्णं सं पूषन्वद्भ्यो हm<sup>1</sup>, पौष्णं स पूषन्वद्भ्यो r, पौष्णं स रौद्वय बद्धादिति f, पौष्णं सं रौद्वय बद्धादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity

वदन्तिनाम hm<sup>1</sup>r. वदन्तिनाम B.—संखयः hfk, संखुषः b, संखयः r.—उत्तमचर्विषा r.  
उत्तमाचर्विषा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109<sup>ed</sup>.  
111 are wanting in A; m<sup>1</sup> has them as well as B.

<sup>a</sup> In iii. 39: *ādeśād datvateṣa jāryam . . . na śakyam kīgato . . jātum*. <sup>b</sup> That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

■ 110. cannot be known from its characteristic mark (*liṅga*): yet in some places (*kvacit*) it (the deity) is stated<sup>a</sup>: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time<sup>b</sup> (with Agni).

संयुताः fkb, इति च युताः r.

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made ■ this work from the occurrence of the name (*hīgāt*). <sup>b</sup> These names all occur in i. 45. 1; but the Sarvānukramanī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet<sup>a</sup> the Aśvins are (here)<sup>b</sup> praised with Dawn who bears her characteristic mark (*liṅga-bhāj*)<sup>c</sup>. 'Here is Soma, O bounteous ones' (*ayam somaḥ sudānavah*: i. 45. 10<sup>ed</sup>)<sup>d</sup>

तिसः दीप्तौ hm<sup>1</sup>, तिसः दीप्तौ fk, तुषः दीप्तौ r. The Sarvānukramanī has तुषः दीप्तौ, but तुषः, being in accordance with its phraseology, would naturally have been substituted for तिसः.—म चादिदे b, म चादिदे r, म ये m<sup>1</sup> fk.—प्रगाथिनाश्विनी युती r, प्रगाथेने श्विनी b, प्रगाथिचि ने श्विनी युती fk, प्रावाचातिने ये श्विनी युती m<sup>1</sup>.—चिह्नभावा m<sup>1</sup> fkr, चिह्नभावो b.

<sup>a</sup> That is, a couplet consisting of a *bṛhatī* and a *satubṛhatī*. <sup>b</sup> That is, in i. 44. 1, 2; cp. Sarvānukramanī: *ādya dyaṁ 'śvy-asaśūp ca*. <sup>c</sup> That is, she is mentioned by name (as well as the Aśvins and Agni). <sup>d</sup> As his *pratika* seems to be necessary, and 111<sup>ab</sup> looks as if it had been known to the author of the Sarvānukramanī (see critical note on *hīraṇ* and note <sup>b</sup>), the śloka ■ probably genuine.

112. is a hemistich which has the gods for its deities<sup>a</sup>. The two following (hymns, beginning) 'She here' (*eso*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112<sup>cd</sup> is wanting in A and m<sup>1</sup>.—*वासो* r, *वासो* b, *खा* fk.—The end of the *varga* ■ here marked by २२ in bfk, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in h.d.

<sup>a</sup> Cp. Sāyaṇa, Introduction to i. 45: *ayan soma ity ardharco devadevayagḥ*; Sarvānukramaṇī: *ardharco 'ntyo devayagḥ*. <sup>b</sup> In Nirukta v. 24, where *ādityagḥ* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48-50. Story of Savya. The Śatarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)<sup>b</sup>.

*सहोषे* hdm<sup>1</sup>, *सहोषे* bfk, —*संयुतः* bfk, *संयुतम्* hm<sup>1</sup>r.

<sup>a</sup> There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. <sup>b</sup> Cp. Sarvānukramaṇī: *antyas tyo rogaghna upanīat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Śatarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

*रोगापनुतिर्* b, *रोगापनुतिर्* r<sup>1</sup>, *रोगापनुति* r<sup>2</sup>, *रोगपनुतिम्* m<sup>1</sup>, *रोगोपनुतिर्* f, *रोगोपनुतिम्* b, *रोगोपनुति* r.—*द्विष्टि* r, *द्विष्टि* hm<sup>1</sup> bfk, (*चर्धेयं तु*) *द्विष्टि* b<sup>1</sup> r<sup>1</sup>.—*ऐक्षः* सव्यः h.d.r, *ऐक्षः* सव्य m<sup>1</sup>, *ऐक्षः* सव्य r<sup>1</sup>, *संक्षः* सव्य b, *संक्षः* सव्य f, *सवी* सव्य k.

<sup>a</sup> Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नयति मन्त्रोऽयं वीरः पापप्रवाणयः ।

रोगघ्नश्च विषघ्नश्च मुक्तिमुक्तिफलप्रदः ॥

<sup>b</sup> The second hemistich according to R̥gvidhāna i. 19. 4: *uttamas tasya cārḍharco diviśulādeva itī smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaḥ ca*.

<sup>c</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and ■ printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tiṣṭordhvamākasa (ādityena sahiyavā &c.)*. <sup>d</sup> Savya being

the seer of the group of seven hymns i. 51-57 (see Ārṇukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm<sup>1</sup>, इक्षितो b, इक्षतो fk, इक्षतो r.—वक्ष्येव hm<sup>1</sup>, वक्ष्ये r, वक्ष्ये fk, वक्ष्यो b.—भूत्वर्वे A, भूत्वर्वे m<sup>1</sup>, भूत्वर्वि r, भूत्वर्वे fk.

<sup>a</sup> Cp. Sarvānukramāṇī: *aṅgīrā indratulyaṇ putram icchann abhyadhyaṇat: savya iṅdra evāya putro jāyate.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)<sup>a</sup>.

पुङ्गवमहावृत्ता hrbfk, Sarvānukramāṇī, पुङ्गवमहावृत्ता m<sup>1</sup>, Ārṇanukramāṇī, Sarvānukramāṇī, v. r.—अक्षे hr, Sarvānukramāṇī, अक्षे b, अक्षे fk.—मध्यमाः hm<sup>1</sup>rbfk, Ārṇanukramāṇī, माध्यमाः Sarvānukramāṇī, AGS. iii. 4. 2 (इतर्षिणो माध्यमाः . . . पुङ्गवमहावृत्ताः).

<sup>a</sup> Cp. Sarvānukramāṇī, Introduction ii. 2 (इतर्षिण आक्षे मध्यमैः पुङ्गवमहावृत्ता मध्यमि माध्यमाः); Ārṇanukramāṇī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāh*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

तु विद्यन्तु hdm<sup>1</sup>r, व विद्य तु b, व विद्य तु f, व विद्यु च k.—वह्निमानियमुत्तरम् m<sup>1</sup>b fkr<sup>3</sup>r<sup>1</sup>, आदिथं तु ततः परम् r.—117<sup>ad</sup> and 118<sup>ab</sup> are wanting in h.d.—The end of the *varga* is here marked by २३ in bfk, after the next line in m<sup>1</sup>.

## 24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐकाग्रस्य तत्सूत्रिणि m<sup>1</sup>r, ऐकाग्रस्य चीनि b, ऐकाग्रस्य इति fk.—अक्षि वानिति hm<sup>1</sup>r, अक्षिनि तु f, अक्षिनि तु bk, अक्षिनि तु r<sup>1</sup>r<sup>1</sup>.

119. are ten addressed to the *Āśvins*<sup>a</sup>; (the hymn) 'These' (*imāni* : viii. 59)<sup>b</sup> is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the *Sauparna* hymns<sup>c</sup> are praised incidentally (*nipātastutiṣu*).

इशाचिनानीमानोति rfk, इशाचिनानीमानोती<sup>hd</sup>, इशाचिनानीमानोती<sup>m¹</sup>, इशाचिनानीमानि b.—इन्द्रावरुणयोः स्तुतिः r, इन्द्रावरुणयोः स्तुतिः<sup>hd</sup>, इन्द्रावरुणयोः स्तुतिः<sup>m¹</sup>, तदिन्द्रावरुणं विदुः fkb (cp. *Sarvāṅkramanī* on viii. 59 : ऐन्द्रावरुणम्). Instead of this line r<sup>b</sup>r<sup>7</sup> read :

उपास्यं ब्रह्मणे र्षेयं च मैत्रावरुणं विदुः ।

—वीर्यवीरासु hbfk, सुपर्वीयासु m¹.—वाः वाचिन् hr<sup>3</sup>bfr<sup>3</sup>r<sup>7</sup>, वासाचि k, वाचिन् r.—निपात<sup>hr</sup>, निपाता b, निपाता k, निपाताः fr<sup>3</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven *Khila* hymns, ten addressed to the *Āśvins*, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh *Välakhilya* hymn of the RV. (viii. 59), the user of which, according to the *Sarvāṅkramanī*, is *Suparna* and the deity Indra-Varuṇa. This collection is spoken of in the *Rgvidhāna* i. 20. 3 as 'the eleven purifying *Sauparna* hymns' (*sauparnāṇāṃ pavitrāṇāṃ śūktāṇy ekādaśa*). Of the ten *Āśvin* hymns we know only the *pratīkas* of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (*ĀGS.* iii. 12, 14 and *Sūrya* on AB. viii. 30. 4); cp. Meyer, *Rgvidhāna*, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan māsatyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārāyantu madhuno ghṛtasya*.  
<sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparna* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparna* *khilas*, Oldenberg, *Prolegomena*, p. 508. <sup>c</sup> I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the *Āśvins* and Indra-Varuṇa, are mentioned in these eleven *Sauparna* hymns are only incidental (*nipātini*, not *śūktabhāḥ* or *ṛgghāḥ*). *Sauparnya* seems to be a derivative of *sauparna*.

120. The following six hymns (74-79), 'Going forth' (*upaprayantāḥ* : i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ* : i. 79. 1-3) is (addressed) to the middle Agni.

सूक्तानि आ<sup>r</sup>, सूक्तान्वा<sup>hm¹b</sup>, सूक्तानामा<sup>fk</sup>.

121. Now 'Thus' (*itthā* : i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām* : i. 80. 16) *Dadhyañc*, *Manu*, and *Atharvan* are incidentally mentioned<sup>a</sup>. Then 'They who forth' (*pra ye* : i. 85. 1) are addressed to the *Maruts*,



इत्येति h<sup>3</sup>, इत्येति b, इत्येति fkr<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, इत्येति r.—विपातिताः b fkr, विपातिनः hm<sup>1</sup>.—अ ये ततः hrf, अ येततः k, अये ततः b, अयत्ततः m<sup>1</sup>.

\* This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyas . . atharvā . . manuḥ . . teṣāṃ nīpāto bhavaty aindryām yci*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two\* (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāḥ*: i. 89. 1), 'Of the gods' (*devāṇām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9)<sup>b</sup>.

चत्वार्यो नी hbr, चत्वार्यो नी fkr<sup>2</sup>.—वैचदेवे hm<sup>1</sup>, वैचदेवे r, वैचदेवेरु k, वैचदेवे fb, इति वृत्ति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>.—दे देवानां सुतिर्मते hd, दे देवानां सुतिर्मता r, दे (दे f k) देवानां सुतिर्मतः b f k, देवानां सुतिवत्तरा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, दे देवानां सुतिं विदुः m<sup>1</sup>.—मद् r, वद् hm<sup>1</sup> f k, वद् b.—चावत्ततं r, चावत्ततं b f k, चावत्ततं b.—122<sup>ad</sup> and 123<sup>ab</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *verses* is here marked by २४ in h b f k, but in m<sup>1</sup> after 123<sup>b</sup>.

<sup>a</sup> I supply *rcen* here, and take *psuash* to indicate a repetition of *dve* (*rcen*). <sup>b</sup> There is no reference to these four stanzas in the *Sarvānukramanī*.

## 25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)\* desired; but in the (stauza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तुष्टि br, तुष्टी f k, तुष्टम् hm<sup>1</sup>.—मध्वीयते r, मध्वीयते f k, मध्वीयते b, मध्वीयते hd m<sup>1</sup>.—After 123<sup>ab</sup> r adds the following line (omitted in Am<sup>1</sup> b f k):

मन्त्रार्थां यं च इति वा वैचदेवो जयिष्यते ।

—अधिता\* hm<sup>1</sup> r, अधितं br<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, अधितं f k.

\* That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīśomau*: i. 93) is (in) praise of Agni associated with Soma.

धीवसम् b, धीवसम् hm<sup>1</sup>r, एवसम् fkr<sup>2</sup>, एवसम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोमसा<sup>a</sup> hdm<sup>1</sup>,  
च सोमस r, च सोमसा<sup>a</sup> fk, च सोमसा<sup>a</sup> b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas<sup>a</sup> (140-164): always (*śasvat*) these two<sup>b</sup> (sets respectively); in this order (*evam*) is read (the text of the R̥g-veda).

यौतमाहु hdr, यौतमाहु m<sup>1</sup>bfk, Anuvākānukramanī.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>ab</sup> reads as follows:

यौतमो नाम च ऋषिः कुत्स ऋक्षिरवः परः ।

—यचसी द्वे एवमधीयते hm<sup>1</sup>r<sup>2</sup>, इति ते द्वे एवमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यत्नधीतारस्वधीयते :<sup>5</sup>r<sup>7</sup>,  
यत्नधीतारस्वधीयते b, सद्यत्नधीतारस्वधीयते f, सद्यत्नधीतारस्वधीयते k.—The end of  
the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, while the order of the Śākalas ■ Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalas, as shown by the form in which this śloka appears in the Anuvākānukramanī (see BD., vol. i, p. 146): *kutsāṁ dīrghatamāṁ ity eṣa te bāskalakeṣaḥ kramāḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496.

<sup>b</sup> Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these two seers should be coupled successively in this order in reading the R̥g-veda.

## 26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kāśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>ab</sup>) of the stanza 'Foremost, O Gods' (*pūro devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदसं hm<sup>1</sup>r, जातवेदसं bfr<sup>2</sup>r<sup>7</sup>.—यौतवर्चं hdm<sup>1</sup>, यौतवर्चं r, यौतवर्चं f,  
यौतवर्चं b.—126<sup>ad</sup> ■ found in hm<sup>1</sup>r, but is omitted in bfr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrvā*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*)<sup>a</sup>.

The last hemistich (i. 94. 16<sup>cd</sup>) ■ (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसुतं h d, तत्पूर्वसुतं m<sup>1</sup>r.—वाच hm<sup>1</sup>r, सुताग्रो r<sup>1</sup>r<sup>4</sup>, सुताग्रो r<sup>5</sup>.—तु वा वचां r<sup>2</sup>r<sup>7</sup>, वचां v b (one syllable short), वचां hm<sup>1</sup>rf (two syllables short).—पादेषु तुभिः f k, पादेषु तुभि b, पादः सुतिभिः hm<sup>1</sup>r.—127<sup>ab</sup> in hm<sup>1</sup>r (wanting in b f k r<sup>5</sup> r<sup>7</sup>). In r<sup>5</sup> r<sup>7</sup>, the four pādas of the triṣṭubh stanza 126<sup>ab</sup> and 127<sup>cd</sup> have been turned into four anuṣṭubh lines as follows:

इमं कुतः प्राप्तेऽहमे हर्षं जातविद्वन् ।  
पूर्वा देवास्ततो देवास्त्रिभिः पादेषु वञ्चिताः ॥  
वीर्यवर्धे तथा मुक्तिं वनाद् वनुरिक्षसी ।  
वन्निःसर्धे तु वा वचां विज्ञोक्तानां सुती वचः ॥

These MSS. also insert 125<sup>cd</sup> between the first and second of the above lines.

<sup>a</sup> There can be no doubt that 126<sup>cd</sup> and 127<sup>ab</sup> are a later addition of the A MSS., since they merely amplify 127<sup>cd</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup>In Bharadvāja, Gr̥tsamada, Vasiṣṭha<sup>b</sup>, Nodhas<sup>c</sup>, Agastya<sup>d</sup>, Vimada<sup>e</sup>, Nabhāka<sup>f</sup>, Kutsa<sup>g</sup> there are no similar (*samānadharminah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

वीर्यवर्धो hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, वीर्यं b f k r.—वज्रदेवतेषु hm<sup>1</sup>, देवतेषु d b r, देवतेषु f.—विदेवेषु h b f k, विदेवेषु m<sup>1</sup>.—समावधर्मिणः hm<sup>1</sup>r<sup>5</sup>b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समावधर्मिणोः r.

<sup>a</sup> In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. <sup>b</sup> The first three names are those of seers of whole Maṇḍalas,

in which refrains are frequent. <sup>c</sup> Seer of i. 58-64: 58, 60-64 and with the same refrain.

<sup>d</sup> Seer of i. 166-168 which end with the same refrain. <sup>e</sup> Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . civakṣase*. <sup>f</sup> Seer of viii. 39-41, through the whole of which runs the refrain *nabhañtām*



131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)\*; there are (then) three (105-107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgni*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhus.

The end of the verge is here marked by २६ in hm' bsk.

\* The Sarvānukramanī states RV. i. 101. 1 to be *garbhāśrōṇīy* *upanīṣat*, and in Ngyidhāna i. 23. 3 it is described as *garbhāśramocanī*.

**27. RV. i. 105: Story of Trita.**

132. The cruel sons of the she-wolf (*śālāvrki*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

बाबापुकी° r, शाका° hm¹r³r⁵, शका° h, शिका° f (cp. RV. बाबापुक्).—गा: सर्वास hm¹r, ता: सर्वास Br³.—एवापकहिरे r, एयीप° hd, एयी° m¹, एवाय bfk, एवाय° r⁵r⁷.

\* Cp. RV. i. 105. 18: *aruṣo mā sahyā ōkaḥ pathā yantaḥ dadarā hi*.  
 RV. i. 105. 17: *tritaḥ kūpe 'vokitaḥ*.  
 † On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods : Bṛhaspati heard that (call) \*.

स तत्र सुपुत्रि सोमं  $hm^1r$ , तत्र सोमं सुबावाधी  $bfr^6r^7$ .—बावाहयत्  $d$ , बावाहयन्  $r$ ,  
बावाहयत्  $b$ , बावाहयत्  $m^1fk$ , बावाहयन्  $h$ .

<sup>a</sup> The words *tae cāśtrāva brāhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuna and of Aryaman ?

मलतः  $m^1$ , मलसं  $b$ , मलस्यं  $x$ , तसं  $fk$ . — सर्वदूतं  $m^1$ , सर्वदूतं  $fb$ , सर्वदूतं  $k$ , सर्वं दूतं  $x$ . — क्र  $m^1fk$ , क्र  $b$ , च  $x$ . — वषट्कार्यस्य  $x$ , वषट्कार्यमूले  $b$ , वषट्कार्यस्ये  $f$ , वषट्कार्यस्ये  $m^1$ . — 134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे क्लामि m<sup>1</sup>fk, क्लामिर् b.—ब्रह्मिनामन्त्राद्विषामवन्धम r, ब्रह्मिनामन्त्राद्विषामवन्धम b, ब्रह्मनामन्त्रेद्विषामवन्धम fk, ब्रह्मानामन्त्रेद्विषामवन्धम m<sup>1</sup>.—सर्वानहं m<sup>1</sup>r, सर्वानहं bf, सर्वानहं k.—को न पश्यति bfr, को न विद्यति: m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विश्वेदेवामिह m<sup>1</sup>br, देवा वसात् bfk.—अग्निसुखितक् hdm<sup>1</sup>, अग्निसुखितक् r, आग्निसुखितक् bfr<sup>2</sup>r<sup>1</sup>.—The end of the *varga* ■ here marked by २७ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

## 28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)<sup>a</sup> of the hymn (beginning) 'That' (*asau*: i. 105. 16).

बृहस्पतिस्त्रितक्षीतत् hdm<sup>1</sup>r, बृहस्पतिस्त्रितक्षीतत् r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, बृहस्पतिस्त्रितक्षीतत् f, बृहस्पतिस्त्रितक्षीतत् b.—सूक्तम् hdm<sup>1</sup>bfk, सूक्तम् r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āhyāga*.

138. (The verse) 'I praise' (*īḥ*: i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (1<sup>b</sup>) is addressed to Agni; the remainder of the hymn (112. 1<sup>c</sup>-25) should be (regarded as) addressed to the Aśvins<sup>a</sup>. 'This' (*idam*: i. 113) is (in) praise of Night and Dawn.

पृथिवीर् br<sup>1</sup>r<sup>1</sup>, पृथिवीर् fk, पृथिव्यात् hdm<sup>1</sup>r.—इति आपेयः r, इति आपेयः b, इति आपेयः r<sup>1</sup>r<sup>1</sup>, इति आपेयः hdm<sup>1</sup>, इति आपेयः fk.—रात्र्युषसो: m<sup>1</sup>r, सो fk, स b, रात्र्युषसो b.

<sup>a</sup> Cp. the quotation in Śaṅgurunāyana (p. 93) from the Devatānukramaṇi: *īḥ dyāvā-prthivyor ādyāḥ pādaḥ paro 'gnayaśśvinaḥ tac ca sūktam*.

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram*: i. 115), is addressed to the Sun. Then

(come) five (i. 116–120) addressed to the *Āśvins* (beginning) 'For the *Nāsatyas*' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं खीर्यं  $hm^1 r^1 r^4 r^6$ , ततः खीर्यं  $b f k r$ .—खन्वे च्वा  $Am^1$ , खन्वे चर्धर्मं  $r$ , खन्वे चर्धर्मं  $fk$ , खन्वे चर्धर्मं  $b$ . The reading of A is supported by the *Sarvānukramaṇī*: *antya dukṣapnanāśini*; cp. also *Ēgvidhāna* i. 25. 1; *Sūyasa* on i. 120. 12; *Pischel*, *Vedische Studien*, i, p. 1.—*वायिनी*  $Ak$ , *वायनी*  $b$ .

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of *Bhāvya*<sup>a</sup>.

मोषसे पुषुवन्तरे  $hdm^1$ , मोषसे पुषुवन्तरे  $r$ , मषुषः पुषुर्वे चर्धर्मं  $b$ , चर्धर्मः पुषुर्वे चर्धर्मं  $fk$ .—दानं च  $hm^1 r$ , दानं तु  $b f k r^6 n$ .

<sup>a</sup> 140<sup>cd</sup>–150 are quoted in the *Nīlmañjarī* on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to *Kakṣivat*. The name *Bhāvya*, which occurs in RV. i. 126. 1, is here meant as an equivalent of *Bhāvayavya*, by which it is explained in *Nirukta* ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of *Kakṣivat* which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the *Svarasāmana*<sup>a</sup>.

काशीवतं कदित्वेति  $hdm^1$ , काशीवतं कदित्वाति  $r^1 r^3 r^4 r^6$ , काशीवतं वाहित्वे  $b$ , काशीवतं वाहित्वेति  $fk$ , काशीवता विहित्वेति  $r$ .—141<sup>cd</sup> and 142<sup>ab</sup> omitted in  $fk$ ; 141 omitted in  $n$ .—परोक्षं  $h d r$ , परोक्षे  $br^6$ .—The end of the *varga* is here marked by २८ in  $hdm^1 b$ , but after 141<sup>b</sup> in  $fk$ .

<sup>a</sup> It is mentioned as *parokṣasāmanadeva* in the *Kauṣītaki Brāhmaṇa* xxiv. 9 (one of the sections on the *Svarasāmana*); cp. below, v. 44, 45.

### 29. Story of *Kakṣivat* and *Svanaya*.

142. Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*kīla*), *Kakṣivat* fatigued on the way fell asleep within the forest.

खनिसव्यं  $h d b r$ , खं निखयं  $n$ .—निख  $hdm^1$ , प्रति  $br$ .—142–153 wanting in  $r^1 r^4 r^6$  (142<sup>b</sup> and 153 both end with the word *निख*).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

मावयवसुतो  $hm^1rn(d)$ , मावयवसुतो  $b$ , मावयवसुतो  $■r^5n(ab)$ . The reading सुतो ■ supported by Sāyaṇa (on RV. i. 125. 1, where the story of Kakṣīvat is told), who calls Svanaya मावयवसु पुत्रः १.—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अक्षेन  $hdfr$ , अक्षेन  $k$ , अक्षेन  $b$ , अक्षेन  $n$ .—ओषाविरोधतः  $hdbfkr$ , ओषाविरोधतः  $n$ .

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः  $hdm^1$ , तदा  $bfkr$ , तदा  $n$ .—145<sup>ad</sup> and 145<sup>ab</sup> are omitted in  $r^6$ .

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments<sup>a</sup>,

कन्या  $bfkrs^5n$ , कन्या  $hdm^1r$ .—इत्राभारविभूषिताः  $b$ , इय भारविभूषिताः  $n$ , इय भारविभूषिताः  $fk$ , इय भारसन्विताः  $r^6$ , द्वित्राभारविभूषिताम्  $hdm^1r$ .—The reading कन्या इय is preferable, as apparently based on the words यधूमन्त्री इय रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावन्तश्च रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kakṣīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the verse ■ here marked by ३९ in  $bf$ , not in  $hm^1k$ .

<sup>a</sup> Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

### 30. Story of Kakṣīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal<sup>b</sup>, goats and sheep.

रथांश्चावा- $b$ , रथांश्चावा- $d$ , रथांश्चावा- $b$ , रथांश्चावा- $r^5n$ , रथांश्चावा- $fk$ , रथा- $n$ श्चावा- $r$ , रथांश्चावा- $m^1$ . (The word चावा- occurring in RV. i. 126. 3, would easily



■ corrupted: ep. b.)—वीरुङ्गाय वे hdm<sup>1</sup>r, दीनसेव b, दीपिनो वे: r<sup>5</sup>n, दीपनी वे: fk.  
(The word *śiṣṭāṅga* does not occur ■ RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—अनकुप्यं hdm<sup>1</sup>fk, अनकुप्यं r, अयं कुप्यं bn, अयं कुप्यं r<sup>5</sup>. (I have preferred अनकुप्यं as a dvandva owing to the following अजाविकम्, and because this reading occurs in B as well as A.)

\* The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantāḥ* in RV. i. 126. 3. Cp. critical note on *kanyā dāta* above, 146. <sup>b</sup> A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth<sup>a</sup>.

बृधमाद्यां व hdm<sup>1</sup>r, अयमाद्यां bfk, अतमन्त्राणां r<sup>5</sup>n.—एतदुत्तरसूक्तिं hdm<sup>1</sup>r, एतत्तदुत्तरं सूक्तिं r<sup>5</sup>n, एतत्तदुत्तरं सूक्तिं b, एवं तदुत्तरं सूक्तिं fk.—अतमन्त्रादिनोदितम् hdm<sup>1</sup>r, अतमन्त्रादि चोच्यते r<sup>5</sup>, चोच्यते b, सूच्यते fk, \*सूच्यते n.—The line 148<sup>ad</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place ■ 148<sup>ad</sup> being taken by the following line in A and m<sup>1</sup>:

नवां सहस्रं वटिच<sup>b</sup> सर्वाः कलरिधायसः । <sup>b</sup> hdm<sup>1</sup>, वटिच r.

This line must be spurious, as it repeats the sense of 149<sup>ad</sup>, which is common to A and B. Its inclusion would, moreover, give five and a half ślokaḥ to the *varga* instead of five. The line 148<sup>ad</sup> is more appropriate here, as it interrupts the sense after 150.

\* Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

नवां वेव br, नवांवेव hdm<sup>1</sup>fk.—वधुपाधिकम् br<sup>5</sup>, वध्वताधिकम् m<sup>1</sup>, वध्ववाधिकम् hfr, वध्ववादिक् n.—149, 150 omitted in d.

\* The text of the hymn (i. 126. 2, 3) has *niṣkālā chātum aśvān . . vadhūmantā dāta rathā-saḥ . . . śaṣṭiś sahasraṃ . . gavyam*.

150. Kaksīvat, who obtained<sup>a</sup> (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

मतः hm<sup>1</sup>-bfbk, ततः r<sup>5</sup>n.—The end of the *varga* ■ here marked by ३० in bfbk<sup>1</sup>, not in hd.

\* The accusatives in 149 are of course governed by this verb.

### 31. Gifts of kings. *Nārāsaṃsī* stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh* : 125. 2).

The three *śloka*s 151-153 are found in hdr<sup>3</sup>m<sup>1</sup> only. They are in ■ probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramāṇī*), and the style is suspicious (e.g. *wayate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of *śloka*s; chapter v having three, and vi only two. These three *śloka*s appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kakṣivat went and told his father Dirghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣivat's father, being pleased with the wealth Kakṣivat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) ■ Kakṣivat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dirghatamas?

वाचीवन्तं m<sup>1</sup>, वचीवन्तं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ* : i. 125. 1) had been uttered (by Kakṣivat), he (Dirghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh* : i. 125. 2).

मतारितुम् m<sup>1</sup>, मतारितुम् hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāsaṃsī*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the *Rg-veda*)<sup>b</sup>.

यानिः hm<sup>1</sup>r, यानि bfbk.—राज्ञां hm<sup>1</sup>r, राज्ञा bkr<sup>5</sup>.—प्रतीचाद् hdr, प्रतीचात् r<sup>1</sup>r<sup>7</sup>, प्रतीचात् k, ता प्रतीचा b.—दाशतचीषु hdr, दाशतचीषु m<sup>1</sup>, (सुती) दृष्टा चासु चरिष्ट r<sup>5</sup>r<sup>7</sup>, दृष्टरिष्ट b, दृष्टरीष्ट bk.

\* Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to Nāradaṃśi stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iii. 82):

विमलसुति तद्विवाद् वज्रध्वजवध तत् ।  
चाशीपीदेषु संज्ञासु कर्मसंज्ञासु देवताः । ७०  
वज्रा इ वज्रध्वज द्विपदे यत्र संसृति ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife\*. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā<sup>b</sup>.

संमवाहो वृषेण hm<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, हे चची संमवाहः rk, हे रिचो संमवाहः b, ही चची संमवाहः r.—संमवाहं r, संवाहं bfk, संमवाहो hdm<sup>1</sup>.—रोमत्रयैरुवाहोरु hm<sup>1</sup>r, वज्रा-मध्वेव ताभ्याम् bfk, वज्रा वा यत्र वैव ताभ्याम् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>.

<sup>a</sup> Cp. Pischel, Vedische Studien, vol. i, p. 1.

<sup>b</sup> iii. 155-iv. 3<sup>ab</sup> are quoted in the Nīṭimāñjarī on RV. i. 126. 6, 7.

156. Śākaṭāyana thinks that in this couplet there is a story of a husband and wife\* (in connexion) with Indra. Brhaspati gave his daughter<sup>b</sup>, Romaśā by name, to king Bhāvayavya.

वृषेऽश्विन् m<sup>1</sup>r<sup>2</sup>, वृषेऽश्विन् b, वृषेऽश्विन् hd, वृषेऽश्विन् r.—156<sup>ab</sup> is omitted in rk.—सुता hm<sup>1</sup>r, स तां rk<sup>2</sup>r<sup>3</sup>, स तां n.—रोमयां r, रोमयां b, रोमया hdm<sup>1</sup>, रोमया k.—राशौ hrh, राशौ rk.—The last pāda is repeated in ■ only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>bfk, by २९ in hd.—After इति बृहदेवतायां तुतीषोऽन्वायः (hdx) समाप्तः ■ added in bfk.

<sup>a</sup> According to the Sarvānukramāṇi, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Śāyana on i. 126, introduction, and on stanzas 6 and 7.

<sup>b</sup> Śāyana also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

1. *Romañ and Indra. RV. i. 127-136. Praise in the dual.*

1. Then the Lord of Bays, the Companion of Śaci (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तस्यै hm<sup>1</sup>r, तस्यै Bn.—आमायु hm<sup>1</sup>r, आमाय bfn.—सहायः hm<sup>1</sup>bfn, स्वायः r, स्वमेतः n.—प्रीत्यार्चयत् hdr, प्रीत्यार्चयं तं m<sup>1</sup>, प्रत्यार्चिवं तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्य n, प्रत्यर्चितोऽसौ r<sup>5</sup>r<sup>7</sup>.—विधिनिव राजा hm<sup>1</sup>r, विधिना च राजा br<sup>5</sup>r<sup>7</sup> (अ b), विधिना च राजा fkn.

2. And the daughter of the Āngiras (Brhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

हृदा hm<sup>1</sup>r, हृदा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हृदा bfn.—वयसि hdfk, च वसि r, वसि b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाच<sup>a</sup> hdf, वाच<sup>a</sup> bk.—नं hbk, तां r.—जनाद् उपोप मे r, जनादोपीप मे hdm<sup>1</sup>, जनादोपि मे f, जनादो पीप मे b.—आ सात्व hdm<sup>1</sup>, सात्व r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, आ साव b, आ साव fk, अर्वाच r.—प्रहृष्टः सो न्वन्नजत् hdm<sup>1</sup>, प्रहृष्टोवाचन्नजत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहृष्टोवाचन्नजा b, प्रहृष्टोवाचन्नजत् f, प्रहृष्टोवाचन्नजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृष्टा, which leaves the sentence without a verb.—साय hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽय fkr.—पतिं पतिव्रता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु सन्नवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the Nītimāñjari on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पक्षेऽङ्गाणि  $m^1r$ , पक्षेऽङ्गाणि  $hd b f k r^5 r^7$ .— $^{\circ}$ वृषव  $hm^1r$ ,  $^{\circ}$ वृषेवा  $r^6 r^7$ ,  $^{\circ}$ इं विगव  $b$ ,  $^{\circ}$ इं विग च  $f$ .— $^{\circ}$ पर्वतो  $b f k r$ ,  $^{\circ}$ पर्वता  $h d m^1$  (as part of the pratika).— $^{\circ}$ विष्णं  $hm^1$ ,  $^{\circ}$ इं तु  $b f k r$ ,  $^{\circ}$ विष्णं तु  $r^1 r^4 r^6$ .—मेव इह वासः  $hm^1 r^1 r^4 r^6$ , मेने वासः  $fk$ , मेने वासः  $b$ , मेने वासः  $एवं r$ .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine\* (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

अथु सुतः  $hm^1 r^1 r^4 r^6$ , अथेतर्षु  $r$ , अथेतर्षो  $b$ ,  $5^{ab}$  omitted in  $fk$ .— $^{\circ}$ पर्वतवि यज्ञो  $m^1$ ,  $^{\circ}$ पर्वतवि यज्ञो  $r^1 r^4 r^6$ ,  $^{\circ}$ पर्वतपुष्टियज्ञो  $hd$ ,  $^{\circ}$ पर्वतो विष्टि यज्ञो  $b$ ,  $^{\circ}$ पर्वतो विष्टि यज्ञो  $r$ .— $^{\circ}$ दिवत्सुतो  $m^1r$ ,  $^{\circ}$ दिवत्सुतो  $hd$ ,  $^{\circ}$ दिवत्सुतो  $b$ .— $^{\circ}$ वेङ्कमाङ्गः  $h d m^1$ ,  $^{\circ}$ वेङ्कमाङ्गः  $r^1 r^4 r^6$ ,  $^{\circ}$ वेङ्कमाङ्गः  $b$ ,  $^{\circ}$ वेङ्कमाङ्गः  $r$ .—आ ला वायोर्षो  $b$ , आ ला नव  $r^1 r^4 r^6$ , आ ला वायोर्षो  $fk$ , आ ला वायोर्षो  $b f k r^5$ , आ लायोर्षो  $r$ , आ ला वायो वाय  $m^1$ .—The end of the *varga* is here marked by ९ in  $h d b f k$ , not in  $m^1$ .

\* The *Sarvāṇukramanī* shows that *navas* must be read: *ā tvā paṇḍ vāyavyam tu . . stīraṇḍ nava, caturthyādyaḥ pañcagindryaś ca*, 'ā tvā has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *stīraṇḍ* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

## 2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasī*), are praised together (*saṃstute*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*pada*), and the gods (are praised) with a hemistich ( $7^{ab}$ ); the rest ( $7^{cd}$ ) is distributed (in praise)<sup>d</sup>.

पञ्च वरुणमित्रदेवा  $h b k$ , पञ्च वरुणं मित्रदेवा  $r$ .— $^{\circ}$ दिवादित्यः  $h d r$ ,  $^{\circ}$ दिव्यः  $b f k$ ,  $^{\circ}$ दिव्य आवाः  $r^6$ .— $^{\circ}$ ये दे  $b f k r$ ,  $^{\circ}$ ये दे  $h d m^1$ .— $^{\circ}$ दे दे पदे  $hm^1r$ ,  $^{\circ}$ दे ये दे  $b f k$ ,  $^{\circ}$ दे वा ये (संस्तुतो)  $r^5$ .

<sup>a</sup> *Divādivhyaḥ kathitabhyah pare dve*; the *Sarvāṇukramanī* has *antye liṅgoktadevatye*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*saṃstute*) as

opposed ■ *vibhaktā-stuṭi* (cp. Nirukta vii. 8, and above, i. 117). \* That is, Rodasi (dual) in 6<sup>a</sup>, Mitra, Varuṇa in 6<sup>b</sup>, Indra, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuṇa are praised separately (*vibhaktā-stuṭi*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pru*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śruṇaṣaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities<sup>a</sup>.

ससु श्रीवद् bfr<sup>b</sup>, एतत्सूक्तं hm<sup>1</sup>r.—देवतेषु hm<sup>1</sup>rfrk, देवतेषु b.—The Sarvānukramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahusāh*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs<sup>a</sup>, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaisvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

संख्यः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>8</sup>, संख्यः r, संख्य bfr.—पादार्धयो bfr, पादा र्धयो h<sup>d</sup>, पादा र्धयो m<sup>1</sup>, र्धयो r<sup>1</sup>r<sup>4</sup>r<sup>8</sup> and र्धयो r (both without पादा).—वैषदास hm<sup>1</sup>r, वैषदास b, (म्) वैषदासा f.—वैषदेवाः hm<sup>1</sup>r, देवा bfr, देवः r<sup>8</sup>r<sup>7</sup>.

<sup>a</sup> Cp. above, ii. 133: *pādaḥ vā yadi vārdharcam pcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself<sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāṣā*) in it.

इधक् इ मे hd, इधक् न m<sup>1</sup>, इधक् मे r, इह मे bfk.—इक्षामाक्षानं वा तेषु r, इक्षामाक्षायं वा तेषु bfk, वाचवीहः स्त्रीति Am<sup>1</sup>.—शंस स्वयं Am<sup>1</sup>, शंस स्वयं b, शंस स्वयं r, संस्वयं fk.—तस्यां तु bfr, त्वि हdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *stharvāṇaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śafamā* is used along with the present *stauti*. <sup>b</sup> *Tasmād* seems to mean : since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. <sup>c</sup> The *Sarvānukramaṇī* simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dīrghatamas.

11. There were (once) two seers' sons, Ucathya and Bṛhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhr̥gu<sup>a</sup>.

<sup>a</sup> This and the next four śloka (11-15) are quoted in the *Nītimāñjarī* on RV. i. 147. 3.

12. Bṛhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कनीयान् hm<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, कनीयान् br, कनीयान् fkn.—प्रत्यभयत Am<sup>1</sup>, प्रत्यभयत fkn, प्रत्यभयत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Bṛhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रमतिष्ठानं hm<sup>1</sup>r, तं शुक्रमतिष्ठानं r<sup>6</sup>, तं शुक्रमतिष्ठानं bn, ते शुक्रं पतिष्ठानं fk.—न मनसं बृहसतिः hm<sup>1</sup>r, बृहसतिरमनसं fkr<sup>6</sup>n, बृहसतिरमनं b.

14. (So) he addressed the embryo : 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dīrghatamas (Long Darkness).

तं यमं hdm<sup>1</sup>r, यमं तं bfn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tannetre*); so he was cured of his blindness.

अतपद्दिवाङ्  $hm^1r^4bfkr^2$ , अतपद्दिवाङ्  $r^2r^2r^2n$ , इत्यतपद्दिवाङ्  $r$ .—अतपद्दिवाङ्  $hm^1r^2b$   $fkr^2r^2n$ , एतपद्दिवाङ्  $r$ .—तन्निवे  $m^1$ , तं निवे  $hdb$ , चन्निवे  $fk$ , (देवा सु) ता निवे  $r$ , तपद्दिवाङ्  $r^1r^4r^6$ .—अः  $hdbfk$ , इ  $m^1$ , अ  $r$ .—The end of the *vars* is here marked by इ in *bf*, not in *hdm^1k*.

#### 4. Hymns revealed to Dirghatamas: RV. i. 140-150.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vedīśade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमिष्यधिः पराणि षट्  $br$ , षड्भिः स्वयं तमिष्यतः  $r^1r^4r^2$ , प्राष्टावधिः पराणि ष  $hm^1r^2$ . As all the MSS. have षटुर्भिः, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तन् and षट्) must be right; that of A (म, 143, and षट्, 143-150) would include 143, 144, which have already been mentioned.—16<sup>ab</sup> ■ omitted in *f*, the whole of 16 and 17 ■ *k*.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, ■ similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

वृत्तिर्  $br$ , वृत्ति  $fm^1$ , वृत्ति  $hd$ .—मिषीन्  $m^1$ , मिषी  $hbfr$ , मिषी  $d$ .

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Śaunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दिमिं निव  $hdm^1r$ , दिमिं वासः  $br^2r^2$ , दिमिं वासु  $fk$  (i. e. the reading of B is वासः; for निव in A).—कुसि वेह  $hm^1rb$ , कुसि वेह  $fk$ , कुसो वेह  $r^2r^2$ .—18<sup>b</sup>=v. 87<sup>b</sup>, vi. 94<sup>b</sup>, viii. 62<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza ■ Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That



is, in RV. i. 94. 15. \* Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasāṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19<sup>ab</sup> in the text is that of  $hm^1r$ , अदिरयेः प्रसन्नत्वाद्वापीनन्व-  
कीर्त्तयत्  $r^1$ , अदिरचिमयन्नत्वाद्वावान्वकीर्त्तयत्  $b$ , अदिरचिमयन्नत्वाद्वा वा लन-  
कीर्त्तयत्  $fk$  (प्रकाशत्वा  $k$ ).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kṛhṇkṣati*) the mansions of Viṣṇu.

प्र वच तिरुमिर्  $hd$  (cp. Sarvānukramanī ऐन्द्र वाचयुषः, 'the first triplet is addressed  
■ Indra as well,' soil. as Viṣṇu), प्र वचतकमिर्  $m^1r^2$ , ता वा चतकमिर्  $r^1r^1$ , वा  
वा चतकमिर्  $bfk$ , प्र वः पासां चतुर्मिर् (तु)  $r$ . Here we see not only how easily चतक<sup>a</sup>  
is substituted for च तिरु<sup>a</sup>, but the masc. form चतुर्मिः for the fem. चतकमिः in the  
BD.—अगिमिर्  $hm^1r^2bfbk^2r^1$ , तु  $r$ .—ता वामिन्नुपि  $hm^1r^2br^2r^1$ , वाचमिन्नुपि  $fk$   
(चचि  $k$ ), अविस्त्रिन्नुपि  $r$ .—The end of the *varga* is here marked by छे in  $hdbfk$ , not  
in  $m^1$ .

### 5. Story of Dīrghatamas (continued).

21. \* His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down<sup>b</sup> into the waters of the river.

परिवारिषः  $hm^1r$ , परिवारवाः  $Ba$ .—बध्ना  $hdm^1r^1r^1r^1$ , बवा  $b$ , चच  $r$ , की  $fk$ ,  
चवी  $n$ .—बवादधुः  $r^1r^1r^1$  (RV. i. 158. 5), चपादधुः  $hm^1fkn$ , उपादधुः  $r$ , आदधुः  $b$ .

\* The following four and a half ślokas (21-25<sup>ab</sup>) are quoted in the Nītimañjarī on  
RV. i. 18. 1 and i. 158. 5; cp. Śaṅkara on RV. i. 158. 3. 4. <sup>b</sup> Cp. RV. i. 158. 5: *dāsā  
gad iṅ susamuddham evādhūḥ*; cp. Nirukta iv. 6: *tritaṇ kṛpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast<sup>a</sup>.

चेतनो  $hm^1r$  (=RV. i. 158. 5). चेतनो  $r^1r^4r^5$ , चेत  $fk$ , चेतनो  $b$ . — चपाहृत  $hdr$ , चपाहृत  $m^1$ , चपाहृत  $fk$ , चपाहृत  $b$ , चपाहृत  $n$ .

\* Cp. RV. i. 158. 5: *śiro yad aṅga trāṇeno vīlakṣet, saṅgaṁ dāsa vro nṛṣāṁ apt gḍha*.

■ 23. Now Dīrghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता  $Bn$ , सहसा  $m^1$ . — वृत्तं  $m^1r^2r^3r^7n$ , वृत्तां  $fk$ , वृत्तः  $b$ . — अमुदक्षिप  $r^2r^5r^7$ , अमुदक्षिप  $fk$ , अमुदक्षिप  $b$ , अमुदक्षिप  $m^1$ . — ततोदोषोहित  $b$ , ततोदोषोहितो  $r^2r^5r^7$ , ततोदोषोहिति (श्रुयन्)  $m^1$ , ततोदोषोहिति (श्रुयन्)  $fk$ , च तु दानहतो  $n$ . — This śloka ■ omitted in  $hdr$ , but is found in  $b f k r^2r^5r^7m^1n$ .

24. Now the currents (*nadyah*)\* threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम  $b$ , तं वृत्तं  $r^5r^7n(g)$ , तन्नम  $fn(ab)$ , तन्नम  $n$ , नद्यः सर्वाः  $hdm^1r$  (नद्यः occurs in RV. i. 158. 5). That नद्यः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुदक्षिपत्) is highly probable. — समुदक्षिपत्  $fk r^5r^7n$ , समुदक्षिपत्  $b$  (the plural changed to the singular probably owing to the loss of the plural नद्यः), समुदक्षिपत्  $hdm^1r$ . The form उदक्षिपत् occurs again below, iv. 88. — वृत्तां  $m^1r^2r^5r^7$ , वृत्तां  $b$ , वृत्तां  $fk$ , दासीन्  $n$ . — 24<sup>cd</sup> is wanting in  $hdr$ , but is to be found in  $Bm^1n$ .

\* Cp. RV. i. 158. 5: *sa mā garā nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.' <sup>b</sup> I have changed this acc. in order to be able to separate this from the following śloka in translation.

■ 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣivat and others.

राजा  $m^1r^2r^3r^7n$ , राजां  $b f k$ . — ग्रहितां दासीं मत्तां  $r^2r^5r^7$ , ग्रहिता दासी मत्ता  $m^1 b f k$ , ग्रहितां क्षाला मुक्तां  $n$ . — मत्ता महातपाः  $r^2r^5r^7$ , मत्ता मतपाः  $b$ , मत्ता मतथाः  $f$ , मत्ता रमे तथा  $m^1$ , (क्षाला) रमन्तुनिः  $n$ . — 25<sup>ab</sup> not in  $hdr$ , but in  $Bm^1n$ . — जनयामास चोत्पाद्य  $hdr$ , सोऽवीचनह्य सीकान्  $b f k r^2r^5r^7$  (आद्  $r^2r^5r^7$ ), सा च कक्षिवत् कक्षि  $n$ . — 25<sup>cd</sup> omitted in  $m^1$ . — The end of the *varga* is here marked by ¶ in  $hdb$ , by § in  $f$ , not ■ all in  $m^1k$ . — In ■ the *varga* has only three ślokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two Aśvins: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुहाय वैव hm<sup>1</sup>r, गुहाय विव bfk, गुहावेति व r (गुहाभ्याम्) r<sup>6</sup>r<sup>7</sup>.—\*वी तु hm<sup>1</sup>r, \*वी ते b, \*वी त fk, \*वा त r<sup>5</sup>r<sup>7</sup>.

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the Rbhus. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsah*: i. 163. 10) he extols the horse as he is being led.

परं bfk r<sup>5</sup>r<sup>7</sup>, परं hm<sup>1</sup>r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayāthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasāṅgāt*) mentioned.

सयुष्मास् m<sup>1</sup>r, सयुष्मास् bdbf, सयुष्मास् k.—तस्म m<sup>1</sup>bfr, तच् hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup>, and of the oblation (*havis*)<sup>d</sup>,

मविष्यं चाह भूतवत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मविष्यं च भूतवत् bfk (\*तत् r), इविष्यं चाह भूतवः r.—तस्म m<sup>1</sup>, तस्मद् hd, तस्मिन् r, तत् bfk.—मांसस्य भूतस्य hm<sup>1</sup>r, सोमस्य च मांसस्य bfk r<sup>5</sup>r<sup>7</sup> (\*मस्य r<sup>5</sup>r<sup>7</sup>).—चक्षसां r<sup>5</sup>r<sup>7</sup>, चतुर्णां hm<sup>1</sup>r<sup>2</sup>, चतुर्वां r, चक्षसां b, चक्षसां fk.—इविष्यस्य hm<sup>1</sup>r<sup>2</sup>r, क्त्वा ऋक् r<sup>5</sup>r<sup>7</sup>, क्विविष्या bfk.

<sup>a</sup> Cp. i. 162. 9: *asvanya krasīṣaḥ*; see also 10, 12, 13.

<sup>b</sup> The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm<sup>1</sup>r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

*māṣaṃ . . sūnayaṅgbhītam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. <sup>a</sup> In i. 162. 13, where the form *carvāṣaṃ* occurs. <sup>d</sup> The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*śūla*)<sup>d</sup> and the post (*sthūṇā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (*atra*) laudation.

चद्विषयं च कीर्तनम् hm<sup>1</sup>r<sup>2</sup>kr<sup>3</sup>, चद्विषयं च कीर्तनम् fb, चद्विषयं च कीर्तनम् r<sup>5</sup>, स्तुतिश्च प्रकीर्तनम् r (by mistake from the next line).—मावका मुखयुवानां m<sup>1</sup>, माव-  
मुखयुवानां (no च) hd, मावमुखयुवानां च r<sup>2</sup>r<sup>5</sup>, मावससस्युवानां च h, मावमुखयु-  
वानां च f.—The end of the verse is here marked by ३ in m<sup>1</sup> bfk, not in hd.

<sup>a</sup> Both *vāsas* and *adhivāsa* occur in i. 162. 16. <sup>b</sup> The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. <sup>c</sup> Cp. i. 162. 18: *gātrā . . parav-parav . . vāśāḥ*; cp. 19: *śvasasya viśastā*, and 20: *mā te . . avīśastā . . gātrāṇy astiā mithū kaḥ*. <sup>d</sup> Cp. i. 162. 11: *te . . abhi śūlaṃ nihatasya*. <sup>e</sup> The word *sthūṇā* does not occur in the hymn, but its equivalent *śvas-yūpa* is used in i. 162. 6, and *svaṇa* in 9. <sup>f</sup> The word *svadhiti* occurs in i. 162. 9, 18, 20.

## 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

हागका hm<sup>1</sup>r<sup>2</sup>bkr<sup>3</sup>, नागका r.—सह युतिः m<sup>1</sup>r, सह युतिः h, च कीर्तनम् fkr<sup>1</sup>r<sup>5</sup>, च प्रकीर्तनम् b.—माव इक्ष्वा<sup>a</sup> r, वाविक्ष्वा<sup>a</sup> MSS.—31<sup>ab</sup> is omitted in d, 31<sup>cd</sup> in f.

<sup>a</sup> The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). <sup>b</sup> In i. 162. 2 along with the goat. <sup>c</sup> The term *asyavāmiyaṇ* (*rūktam*) is also used in Ṛgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).

तच b, लच r, वच hd.—वाच कीर्तयन् hm<sup>1</sup>r, वाचुकीर्तयन् b.—32<sup>ab</sup> omitted ■ fk.—  
वक्षामि hm<sup>1</sup>, वक्षा fk.—चतस्त्रयः m<sup>1</sup>, चतस्त्रयः bfk. The next śloka and the contents  
of RV. i. 164. 1 make the emendation आतस् certain.—32<sup>ad</sup> wanting in hdr.

\* Another instance of the noun. being loosely used for the acc.; cp. i. 28 and Meyer,  
R̥gvidhāna, p. ix.

33. Now the benignant, grey-haired one is Agni, while the  
middle brother is Vāyu. The third here is butter-backed (*ghṛta-  
pr̥sthā*)<sup>a</sup>: (his) seven rays are praised<sup>b</sup>.

आता तु hdr, अतु m<sup>1</sup>, आता च bfk.—तुतीयोऽच hm<sup>1</sup>r, तुतीयोक्तः r<sup>5</sup>, तुतीयोक्तं  
bfk.—क्षुताः hm<sup>1</sup>r, क्षुताः bfk.

\* Cp. RV. i. 164. 1: *tyāgo bhṛtā ghṛtapr̥sthāḥ*, explained by Yāska, Nirukta iv. 26,  
as the terrestrial Agni: *syam agnīḥ*. <sup>b</sup> The expression *saptaputram* in RV. i. 164. 1  
is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and  
protects<sup>a</sup>; and of days and nights (*ahordītra*), of days (*dina*), of  
months, and of revolving seasons<sup>b</sup>.

पाति hm<sup>1</sup>r, पाति bfk, पानि r<sup>2</sup>r<sup>5</sup>.—चहीरावाच r<sup>4</sup>, चहीरावा hbfk, चहीराव<sup>a</sup>  
m<sup>1</sup>r.—दिवाच hm<sup>1</sup>r<sup>2</sup>fk, दिवाच b.—चतुर्व hm<sup>1</sup>r, रज्ज्व f, सप्तार्ध b, पचास r<sup>5</sup>.—  
परिवर्तिनः b, परिवर्तिः fk, परिवर्तयन् hm<sup>1</sup>r, परिवर्तयन् r<sup>5</sup>.—34<sup>b</sup>=vil. 24<sup>b</sup>.

\* Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vil. 24.

■ Yāska, Nirukta iv. 27, explains *trīnābhi* (RV. i. 164. 2) as referring to the seasons, *dvā-  
daśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni vīṣṭatīś ca* (ibid.) as referring  
to the days and nights in the year. Yāska does not, in his comment, use the expression  
*dina*, which, however, ■ here probably meant as an explanation of the three hundred and  
sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year  
(*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and  
twelvefold<sup>b</sup>;

च विधा br<sup>2</sup>r<sup>5</sup>, च तुना f, विविधा hr.—द्वादशधिव च hm<sup>1</sup>r, द्वादश वापि च bfk,  
द्वादशधापि वा r<sup>5</sup>.—35<sup>ab</sup> has the following form in Sāyana: विधा द्वादशधा षोढा  
पक्षधा वज्रधा तथा.—कीर्तयन्तुभिः bs, कीर्तयन्तुभिः hr (न्तं h), कीर्तयन्तुभिः f.—The  
end of the *varya* ■ here marked by ॐ in hdbfk, not in m<sup>1</sup>.

\* That is, RV. i. 164. 12-16.

<sup>b</sup> This śloka is quoted by Sāyana on AV. xix.  
53. 2, being introduced with the words *tathā ca śamako'py āha*.

## 8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

देवज्ञानं hdr<sup>3</sup>b, देवं ज्ञानं<sup>3</sup>, देवज्ञानं m<sup>1</sup>fk. — नीरीं hdr, नीरी m<sup>1</sup>bfk. — धर्मं पूर्वयुगीयं च m<sup>1</sup>r, धर्मं पूर्वयुगीयं च hdr<sup>2</sup>, धर्मपूर्वयुगाणां च bfk<sup>2</sup>r<sup>5</sup>. — साध्यान् hdm<sup>1</sup>r, साध्यां b, साध्या fk. — देववशां hdm<sup>1</sup>r, देववशा i, देवराणां b, देवराणा k.

<sup>a</sup> This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e. g. 18: *manas kuto adhi prajātam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrvā sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

वर्माणि चमि<sup>0</sup> bfk, वर्माणि चमि<sup>0</sup> hdr. — अवति bfk<sup>2</sup>r<sup>5</sup>, अवती hm<sup>2</sup>r. — ज्ञासु<sup>0</sup> br<sup>2</sup>r<sup>5</sup>, ज्ञासु<sup>0</sup> fk, ज्ञान<sup>0</sup> hdm<sup>1</sup>r.

<sup>a</sup> In i. 164. 44: *vṛpate chaḥ . . . viśvam aho abhi caṣṭe . . . āhrājir ekasya dadṛśe na rūpam*. <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रश्मिनिर्वातो bfk<sup>2</sup>, रश्मिनिर्वाता<sup>2</sup> r<sup>5</sup>, रश्मिनिर्वीच hm<sup>2</sup>r. — विसर्गं m<sup>2</sup>r, विसर्गः hd, विसर्गं b, विसर्गं fkr<sup>2</sup>. — चाच hdm<sup>1</sup>br, चाच fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> In i. 164. 51<sup>ab</sup>: *samānam etad udakam uc caity ave cābhāḥ*. <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>ad</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hm<sup>1</sup>r, वाक्प्राणी bfk. — प्राणी hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, प्राणी bfr, प्राण k. — 39<sup>d</sup> = ii. 51<sup>d</sup>.

\* In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* ■ here a quotation from the text of RV. i. 164. 52<sup>d</sup>: *sarasvantam asase johanīmi*. <sup>b</sup> Cp. ii. 51, where *Sarasvatī* ■ identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jña*).

बेच hrbfk, चं m'.—बेच बfk, बेच hđ.—The end of the *varga* ■ here marked by ■ in hđm<sup>1</sup>bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

■ 41. *Śaka* is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhīpa*) are his purifiers<sup>f</sup>.

मेच m<sup>1</sup>kr<sup>2</sup>, मेच f, मेच b, मेच r.—धूम: r, धूम b, धूमे m<sup>1</sup>fkr<sup>2</sup>.—वास r, वास f, वास b, वास k.—अधिपा: m<sup>1</sup>br, अधिपा fk.—41 and 42 are not found in hđr<sup>1</sup>r<sup>2</sup>(r<sup>3</sup>)r<sup>4</sup>r<sup>5</sup>.

\* This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. <sup>b</sup> Cp. Meghadūta 5: *dhūma-jyotiḥ-saṁlīla-marutāṁ saṁnipātaḥ . . meghaḥ*. <sup>c</sup> That is, as the envelope of the cloud; cp. op. cit. 61. <sup>d</sup> That is, in RV. i. 164. 43<sup>g</sup>. <sup>e</sup> That is, the *trayaḥ keśināḥ* in RV. i. 164. 44. <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

■ 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya<sup>b</sup>; the last (stanza) to Sarasvat (i. 164. 52) may optionally (*vā*) be addressed to Sūrya<sup>c</sup>.

खात् m<sup>1</sup>r, खा bfk.—श्रुति: m<sup>1</sup>br, श्रुति f, श्रुति k.—इमे सोमो m<sup>1</sup>, इमी सोमो r, इमे सोमो b, इमे सोमो fk.—श्रीरी वाक्का m<sup>1</sup>b, श्रीरी वाक्का r, श्रीरी चरत्ता f, श्रीर चरत्ता k.

\* Cp. *Sarvānukramaṇī*: *gaurīr itī . . etad-antaṁ vaiśvadevam*. <sup>b</sup> Cp. *Sarvānukramaṇī*: *indram mitram suryam*. <sup>c</sup> Cp. *Sarvānukramaṇī*: *antiyē sarasvate sūryōya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise<sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salila*)<sup>b</sup> is (also) mentioned (in it)<sup>c</sup>.

अस्यखवं जितम्  $r^1 r^2 r^4 r^5 m^1$ , अस्यखवं जितम् h.d.—आग्नेय  $r^1 r^2 r^4 r^5 m^1$ , आग्नेयं h.d.  $r^2$  must in R's note on this line be a mistake for  $r^3$ , for bfk, with which  $r^2$  regularly agrees, omit this śloka, while  $hr^1 r^4 r^5$ , with which  $r^3$  otherwise agrees, have it.

<sup>a</sup> The Sarvānukramanī has the same words, *alpastavaṃ tv etat*, adding *atra prāyepa jñāna-...prafansē ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salilāni* occurs in i. 164. 47. The meaning is: ■ is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup>(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)<sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts<sup>c</sup>, all the even ones, including the last<sup>d</sup>, are Indra's,

मावतेवसु fk, मावतेवसु b, मावतेवसु hdm<sup>1</sup>r.—परमः क्षुतः bm<sup>1</sup>r, परमक्षतः fkr<sup>2</sup>r<sup>5</sup>, परम क्षितः b.—सर्वाः bm<sup>1</sup>r, तच्च bkr<sup>5</sup>.—सहास्यया bm<sup>1</sup>r, सहास्यया dfk, संहस्यया h.

<sup>a</sup> Ślokas 44-55 are translated by Sieg. *Sagenstoffe*, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170).

<sup>c</sup> Cp. Sarvānukramanī: *ṛṣi-yādyayajño marutāṃ vākyaṃ*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)<sup>a</sup> of the triplet there<sup>b</sup> is attributed<sup>c</sup> to another<sup>d</sup>.

मावतेवसु hdm<sup>1</sup>r, मावतेवसु r<sup>5</sup>r<sup>7</sup>, मावतेवसु b, मावतेवसु fk.—उत्तरः hdm<sup>1</sup>r<sup>3</sup>, उत्तराः br<sup>5</sup>r<sup>7</sup>, उत्तरः f, उत्तरमः kr (cp. Sarvānukramanī, अन्वयवृचः).

<sup>a</sup> With *kartṛtvam*=*ārṣakam* cp. *ṛṣtvā*=*dṛṣtvā* in the obviously spurious line above, ii. 77. <sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is

probably the Ārṣānukramanī, i. 25, 26, where the Rishi of the even stanzas ■ stated to be Indra, the seers of the odd ones (*ṛṣiyādyayajñam*) the Maruts, while Agastya ■ the seer



of the last triplet (*sūktasyāntye tṛe 'gastya ṛṣiḥ*). <sup>a</sup> That is, to one who is different from those of 1-12. I regard 45<sup>cd</sup> as a later supplementary addition, both on account of the wording (*kartṛtva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers <sup>a</sup>.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts <sup>b</sup>.

इतिहासं पुरावृत्तं b, इतिहासं पुरावृत्तं m<sup>1</sup> fkr. Sieg, p. 108, note <sup>a</sup>, gives इतिहासः as the reading of b. — परिशील्यते m<sup>1</sup> b, परिशील्यते f, परिशील्यते k, परिशील्यते r. — मरुत्तु hm<sup>1</sup> r, मरुत्तु b fkr<sup>2</sup> r<sup>5</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>cd</sup>, 45<sup>cd</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>cd</sup>-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tatthvataḥ*) aware of their dialogue.

ते वेङ्गन् r<sup>2</sup> r<sup>3</sup> r<sup>6</sup> r<sup>7</sup>, ते वेङ्गन् hdm<sup>1</sup>, ते वेङ्गन् b, तवेङ्गन् fk. — वेङ्ग hdm<sup>1</sup> r, वोधि fr<sup>2</sup> r<sup>1</sup> r<sup>7</sup>, वोधि bk (the former is probably the better reading; cp. विदित्वा तपसा below, 59). — तत्त्वतः hdk, तत्त्वतः f, तत्त्वतः r, च तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts<sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निरूपेद् hm<sup>1</sup>, निरूपेद् dr, निरूपेद् fk, निरूपमि b. — तन्विति hdm<sup>1</sup> r<sup>2</sup> r<sup>1</sup> r<sup>6</sup>, तदिति fkr, ददिति b. — च विमिः b fkr, तु विमिः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, पद्ममिः hm<sup>1</sup> r<sup>3</sup> (Sarvānukramapī: मावतं हि: *hi* = three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं. — The end of the *varga* is here marked by ९ in hbfk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns.

## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he<sup>a</sup> wishes to give the oblation which he had prepared (*nirupṭam*) for Indra to the Maruts<sup>b</sup>.

इति धेवेऽहं hm<sup>1</sup>r, इत्यधेवेऽहं b, इत्यधेवेऽहं r<sup>2</sup>r<sup>1</sup>r<sup>7</sup>, इत्यधेवेऽहं fk.—सहस्रमिति चैतया hm<sup>1</sup>r, सहस्रं त स्रवा चयं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सहस्रं त स्रवा चयं fb, सहस्रं त स्रवा चयं k.—निरुपं hm<sup>1</sup>r, निरुपं f, निरुपं b, निरुपं k, निरुपं (यस्यविः) n.—इहति hdm<sup>1</sup>r, इहतः fbr<sup>6</sup>r<sup>7</sup>n, इहत् kr<sup>2</sup>.—Sleg. p. 109, note <sup>2</sup>, prefers the reading इहतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

<sup>a</sup> The four and a half ślokaś, 49<sup>ad</sup>–53, are quoted in the Nītimajjarī on RV. i. 170. 1. <sup>b</sup> Op. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyah saṃpradīṣāḥ cakāra*; *sa indra itya paridevayān cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*avakṣya*) it, 'Not' (*na*: i. 170. 1): 'there<sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तज्ञावन् bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तद्वचन् k, तद्वचन् hdm<sup>1</sup>r.—इहो Bhdm<sup>1</sup>, तिहो r.—तत्तज-चीत् hdm<sup>1</sup>r, ततोऽत्रचीत् Bn.

<sup>a</sup> Op. below, vi. 38: *viditvā tasya tam bhāvam*. <sup>b</sup> 50<sup>ad</sup> closely follows the wording of RV. i. 170. 1: *na nūnam asti, na śvaḥ: kas tad veda yad abhutam*? cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvaḥ* by *śvantanam*: see Roth, Erläuterungen, p. 6. <sup>c</sup> Yaska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ*: i. 170. 2); 'they (the Maruts) are the brothers'<sup>b</sup>.

यः सत्त्वित्तत्त्वसंसारे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कस्यचित्त्वत्त्वसंसारे b, कस्यचित्त्वत्त्वसंसारे fk, कस्यचित्त्वत्त्वसंसारे r, कस्यचित्त्वत्त्वसंसारे m<sup>1</sup>hd (स्वत्त्व<sup>1</sup> hd), कस्यचित्त्वत्त्वसंसारे n, कस्यचित्त्वत्त्वसंसारे u(abgm), cp. RV. i. 170. 1, चमि संचरेषं.

<sup>a</sup> 51<sup>ad</sup> is a paraphrase of RV. i. 170. 1<sup>ad</sup>: *kasya cit=anyasya, cittam eva=cittam uta ādhitam, arthasaṃcāre=abhi saṃcārenyam, vinasatyati=vi naśyati*. In Nirukta i. 11 *ādhitam* is explained by *ādhyātam=abhipretam*. <sup>b</sup> *Bhrātaraś teva*=RV. i. 170. 2: *bhrātaro maruśas teva*.

52. 'Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu'<sup>b</sup>. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ* : i. 170. 3) Indra reproached Mānya<sup>c</sup> (Agastya).

संप्रकल्पस्य  $fkr^2r^5n$  (cp. RV. i. 170. 2, वस्यस्य), संसकल्पस्य  $b$ , संप्रकल्पस्य  $hdm^1r$ .—  
नः  $br^2r^5r^7n$ , RV., नं  $f$ , न  $k$ , च  $hdm^1r$ .—इति त्वयां  $hm^1rsk$ , इति त्वयां  $b$ , इति त्वयां  $n$ .

<sup>a</sup> *Marudbhīḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhīḥ kalpasva sādhuṣā*. <sup>b</sup> *Vadhīr mā naḥ*; cp. RV. ibid.: *mā naḥ samarame vadhīḥ*. <sup>c</sup> *Mānya*, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram* : i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

स्वमिच्छयां  $hm^1rsk$ , स्वमिच्छयां  $b$ , स्वमन्तीया  $n$ .—पुञ्चम्  $hm^1r$ , पुञ्चम्  $b$ , पुञ्चम्  $fkr^2r^5r^7n$ .—प्रसाधयत्  $hm^1r$ , प्रसाधयत्  $br^2r^5n$ , प्रसाधयत्  $r^7$ , प्रसाधयत्  $fk$  (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . kayūśubhiyena śamayaśām*, and TMB. xxi. 14. 5: *agastyo . . śamayaśām*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवननं  $brn$ , संवनं  $fk$ , संवननं  $Am^1$ .—The end of the *verse* is here marked by १० in  $hdf$ , by ११ in  $b$ , not at all in  $m^1k$ .

<sup>a</sup> The second line (53<sup>ad</sup>) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

# 11. RV. i. 171-172. Agastya and Lopāmudrā: RV. i. 170.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

च  $B$ , च  $hm^1r$ .—निपातिवृष्टिषु  $r$ , निपातिवृष्टिषु  $hdm^1bfk$ , निपातिषु  $r^5r^7$ .—  
महतः क्षुताम्  $m^1$ , महत् क्षुताम्  $hd$ , महत्क्षुताम्  $r$ , महत्: क्षुताः  $br^5r^7$ , महत् क्षुतिः  $k$ ,  
महत क्षुतीः  $f$ .—Before 54.  $b fkr(r^2r^5r^7)$  add the following śloka (wanting in  $hr^1r^4r^6m^1$ ):

पूर्वथा सांस्वयदिहो<sup>a</sup> ह्यन्त्यं सीहकाम्यथा ।

एवं संवननं कृत्वा प्रादात्तयः स तद्विः ॥

<sup>a</sup>  $r$ , सांस्वयदिहो  $f$ , सांस्वयदिहो  $k$ , सांस्वयदिहो  $b$ . <sup>b</sup>  $r$ , अन्त्यं सीह<sup>a</sup>  $f$ , अन्त्यं सीह<sup>a</sup>  $k$ , अन्त्यं सीह<sup>a</sup>  $b$ . The correct form of the first line was probably पूर्वथा सांस्वयदिहोमगत्यः सीहकाम्यथा, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53<sup>cd</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173-178).

तां dr, तां hm<sup>1</sup> bfk. — पुषन्पुषन् bkr<sup>2</sup>r<sup>3</sup>r<sup>7</sup>, पुनः पुषन् hm<sup>1</sup>r. — प्रति fbm<sup>1</sup>, प्रति hdr, प्रति k. — इहं षड्भिः परेषु सः hdm<sup>1</sup>r, नाचत्षड्भिः प्रचीपतिः B (नाचन् r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prati* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsaḥ*: i. 173. 3-6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm<sup>1</sup>, ते सहा k. — This śloka appears in bfm<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the *Sarvānukramanī*, *catasro 'nitya marutvatyāḥ*, is based on it.

<sup>a</sup> Cp. *Sarvānukramanī*: *marutvāḥ sy indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)<sup>b</sup>.

सती bfm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सतु hm<sup>1</sup>r. — सविर् hrbfk, सविर् m<sup>1</sup>. — लोपामुद्रा has been misprinted लोपमुद्रा. — The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya.

<sup>b</sup> The *Nītimañjarī* on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, *Sagenstoffe*, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)<sup>b</sup>, sang the last two (stanzas: 5, 6).

सर्वे m<sup>1</sup>fr, सर्वे hbk. — श्रुत्वेन m<sup>1</sup>, श्रुत्वेन r(r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), न श्रुत्वेन: hd, न श्रुत्वा b, न श्रुत्वेन: r<sup>2</sup>r<sup>3</sup>, न श्रुत्वेन fk, न श्रुत्वा r<sup>5</sup>r<sup>7</sup>. The evidence of the *Sarvānukramanī* (cp. also *Sāyana*) leaves no doubt as to श्रुत्वेन: having been the original reading; see note<sup>b</sup>.

<sup>a</sup> Cp. iv. 47: *sarvādaṃ tapasā veda*, and iv. 50: *vijñāya . . tadbhāvam*. <sup>b</sup> Cp. Sarvānukramaṇī: *sarvādaṃ śruteḥśantevāsē brahmacāriṇatyē . . apatyat*; and Śāyaṇa on RV. i. 179. 5: *sambhogasamlāpaṃ śruteḥ tatprāyaścittaṃ cikīrṣur uttarābhyām āha*.

60. The preceptor and his wife (*guru*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' <sup>a</sup>.

प्रशंस hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, प्रशंस r, प्रशंस b, प्रशंसतां f<sub>k</sub>.—गुरु r, गुरु m<sup>1</sup>b f<sub>k</sub>, गुरु h d.—  
\*विजिह्वतुः hm<sup>1</sup>r, \*विजिह्वतुः b f, \*विजिह्वतुः k.—\*आवनावा असि b f k r, \*ओ ह्यवागो  
ऽसोति Am<sup>1</sup>.

<sup>a</sup> RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sleg, *Sagenstoffe*, pp. 120-126.

61. Then with the five hymns (i. 180-184), 'Your (coursers) through the regions' (*yuvo rajāṃsi*: i. 180. 1), Agastya praised the *Āsvin*s; but with the following, 'Which of the two?' (*kutanā*: i. 185),

कतरेति परेष h d r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, कतरेक परेष m<sup>1</sup>, कतरेण (only) b, कृत्तेन कतरेण r f k, कृत्तेन कतरेति r<sup>5</sup>.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*d nūh*: i. 186), all the dwellers in the sky (*viśvān divaukasaḥ*)<sup>a</sup>; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samidhah*: i. 188) is an *Āpri* hymn<sup>b</sup>—and (with) 'O Agni, lead' (*agne nūya*: i. 189), (he praised) Agni.

कृत्तेन आ r, कृत्तेना hm<sup>1</sup>b f k.—समिद्धोऽवामिधो b f, समिद्धो ह्यवामिधो k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समिद्धाप्नो hr, समिद्धाप्नो d, समिद्धाप्नो m<sup>1</sup> (cp. Sarvānukramaṇī: समिद्ध आमिधः).—  
पिमये नयेति च hm<sup>1</sup>r, ये च नयामये b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (Sarvānukramaṇī: चये नय . . आमिधम्).

<sup>a</sup> That is, the All-gods (*viśvān devān*). <sup>b</sup> According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāna* in 61<sup>o</sup>. The reading of A is irregular in its Sandhi (*samidhāpyaḥ* = *samidhha ūpyaḥ*), while in B the pratika is imperfect: *agne ca nūya* for 'agne nūya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191)<sup>a</sup>, is of esoteric import (*upanīṣat*)<sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun<sup>c</sup>.

परम् hm<sup>1</sup>r, पराः b, परा f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—सुतिं h d r k, सुतिर् b, सुति f.

<sup>a</sup> Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatapaniṣat* = *kaṅkata paniṣat*). <sup>b</sup> On the meaning of *paniṣat* as used here, cp. Śaṅgurunīya on RV. i. 50.

<sup>c</sup> Cp. Śarvānukramanī: *kaṅkataḥ . . . paniṣad . . . ap-ṭṭa-sauryaṃ viśaśaṅkāvān agastyah prāvraṇit*.

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

इदं तद्गन्तो वा hm<sup>1</sup>r, इदं तद्गन्तो वा B.—अदृष्टाखी hm<sup>1</sup>B, अदृष्टाखी r.—  
नष्टरूपः B, विश्वरूपः hm<sup>1</sup>r.—सूक्तखाण्डो hm<sup>1</sup>B, सूक्तखाण्डो r.—दुषः m<sup>1</sup>, दुषः hdr<sup>8</sup>,  
दुषः bf, दिवः k, लुचः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. the quotation from the Śarvānukramanī in note <sup>c</sup> on the preceding śloka.

<sup>b</sup> No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vr̥ṣika*, which occur in it, the source of the former is quite uncertain, while that of *vr̥ṣika*, though meaning 'scorpion' in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the source is not obvious from the form of the stanzas themselves: cp. the expression *tat̥kū rūpaṃ k̥ṣ dr̥ṣyate* which is used several times in the BD. (iii. 76 &c.). <sup>c</sup> The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a *maṇḍala* always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 39 is no exception, as ślokas 102, 103 there are an introduction to *maṇḍala* vi).

### Maṇḍala ii.

#### 13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidilho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

अखीद् hm<sup>1</sup>r, खीनि r<sup>5</sup>r<sup>7</sup>, खति f, खति k, वेत्ता b.—जातवेदसम् b f k r<sup>2</sup> r<sup>3</sup>, जातवे-  
दासम् hd, जातवेदसम् m<sup>1</sup>r.

66. <sup>a</sup> Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्ज hm<sup>1</sup>rs, संयोज्ज bkr<sup>2</sup>r<sup>1</sup>.

\* The Nīlmañjarī on RV. ii. 12. 1 quotes 66-69; Śāyana quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इहमिति hm<sup>1</sup>rs, इह इति bks.—मत्वा तु hm<sup>1</sup>rk, मत्वा द्वौ bu, मत्वा तौ fr<sup>6</sup>.—  
चोमो Bm<sup>1</sup>rs, चिह hdr.

68. The seer becoming aware of the intention (*bhāva*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ*: ii. 12).

\* Cp. above, 59: *viditē . . sayor bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*).

उत्तिष्ठ hm<sup>1</sup>rb, कीर्त्तयु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मीमावामु विविह इ hdm<sup>1</sup>r, मीती सुपुपुसदा Bz (the latter reading is more in keeping with ItV. ii. 15. 9: *svapneśākyuṣyā cumuriṣ dhuniṣ ca jayhantha*).—निबर्हयत् hdm<sup>1</sup>, न्वबर्हयत् r, न्वबर्हयत् b, त्वबर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

#### 14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

आशिं hm<sup>1</sup>r, इह<sup>6</sup> br<sup>6</sup>r<sup>7</sup>, इह<sup>6</sup> f, इह<sup>6</sup> k.—मा hm<sup>1</sup>bkr, मा rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पक्ष hm<sup>1</sup>rbfk, पक्ष r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रियस्व hm<sup>1</sup>bkr<sup>6</sup>, प्रियस्व rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (Mitra thinks the correct reading of this passage should be: मांश्च ये पक्षं प्रियस्वम्!).—आवतो hm<sup>1</sup>r, आवतो bkr, आवतो r<sup>6</sup>.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers<sup>a</sup>,

वरं hm<sup>1</sup>r, वरां bkr.—वर Am<sup>1</sup>, वरः bkr.

\* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhimahe*)<sup>b</sup> to thee;

इह धीमहे hdm<sup>1</sup>, इहमीमहे r<sup>2</sup>, इह धीमहि r, इह वामहे kr<sup>2</sup>, इहा वामहे f, इहा वीमहे b.

<sup>a</sup> The expressions *svairāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *svairāṣo vidatham ā vadema*, and by ii. 21. 6<sup>cd</sup>: (*dāhē*) *poṣaḥ rayiṇām, arisṭiṇ tanūnāḥ, svādānāṇaḥ vācāḥ*.

<sup>b</sup> The evidence of the MSS. points to the form *dhi-mahe* (which I take to be the 1. plur. pres. middle of *dhi*, to think); *dhimahe* in R is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathitarah*)<sup>b</sup>.

त्वां च विजानीमो hm<sup>1</sup>rb, त्वां परिजानीमो fk.—जयन्ति जयन्ति br, जयन्ति जयन्ति f, ह्यजन्ति जयन्ति hdr<sup>1</sup>r<sup>2</sup>r<sup>4</sup>m<sup>1</sup> (ह्यजन्ति perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जयन्ति for जयन्ति).—स्वतन्त्र hm<sup>1</sup>rb, त्वां तन्त्र r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वज्रतन्त्र fk.—मापवास्त्व m<sup>1</sup>, मापवास्त्व हdr, मापवाव f, मापवाव r<sup>2</sup>r<sup>7</sup>, मापव b.

<sup>a</sup> That is, probably, in every form thou assumest.

<sup>b</sup> This being a reason for Indra remaining with Grtsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakti yod rathitarah*.

■ 74. This choice (made by Grtsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śaci hearing that<sup>a</sup>,

तदिदं br, तदिदं fk, तदिदं m<sup>1</sup>.—वार्यम् f, वार्यम् b, वार्यम् m<sup>1</sup>, वार्यम् r.—श्रेष्ठानुवाक्यया r, श्रेष्ठानि वाक्यया m<sup>1</sup>, श्रेष्ठानमियांत्वया b, श्रेष्ठानमियांत्वया fk.—This śloka is not found in A, but bfk m<sup>1</sup> r have it.—The end of the śloka is here marked by १४ in bfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the prayer of Grtsamada stated in 72. 73.

### 15. Story of Indra and Grtsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुरावाद् hdm<sup>1</sup>, रथां B.—तु Bhdm<sup>1</sup>, त्वां r.—अपिवाह hm<sup>1</sup>rb, स विवाह k.



76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*purandara*) himself affectionately honoured him,

विं hm<sup>1</sup>r, नी च bfk.—सहं hm<sup>1</sup>r, मयं br<sup>2</sup>r<sup>1</sup>r<sup>1</sup>, सुवं f.

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमुविं चाभ्यपूजयत् r<sup>2</sup>, r<sup>1</sup>,<sup>a</sup> d, तमुविमन्त्रपूजयत् hm<sup>1</sup>, तमुविद्याभ्यपूजयत् r, तमुविद्याभ्यपूजयत् b (transposition for \*विद्याभ्य<sup>c</sup>?), तमचामपूजयत् f.

<sup>a</sup> Cp. below, v. 79, where the same verb (*pîj*) is used of a king receiving a seer.

<sup>b</sup> Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Śunahotra<sup>b</sup>, you shall be (called) Gr̥tsamada by name<sup>c</sup>.

स्वस्यान् r, स्वस्यान् b, स्वस्यान् hdm<sup>1</sup>, यस्यान् (for the three words यस्यान्स्वस्यान्) f.

<sup>a</sup> Cp. Yāska's etymology, Nirukta ix. 5: *gr̥ṇan itī medhāvīmāṃsā gr̥ṇātēḥ stutikarmasah*.

<sup>b</sup> Cp. Āraṇukramaṇi ii. 2: *aurasaḥ śunahotrasya*; and Śaḍguruśiṣya on Sarvānukramaṇi, introduction to Maṇḍala ii: *śunahotroputraḥ*.

<sup>c</sup> Cp. Śaḍguruśiṣya, *ibid.*: *paścād indrapaktagr̥tsamadānām*. The reference he makes to the 'Āraṇukramaṇi' can only be intended for a paraphrase of the corresponding passage in the Āraṇukramaṇi, ii. 2-3<sup>a</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*; ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmapaspati there.

ब्रह्मपसपतिन् hdm<sup>1</sup>r, ब्रह्मपसपतिः bfk.—The end of the *verse* is here marked by १५ in hbfk, not in m<sup>1</sup>.

#### 16. Ditties of RV. ii. 23-30.

80. Now he praised Bṛhaspati also in those (stanzas) in which (that form of) the name (*linga*)<sup>a</sup> appears. He praised him also<sup>b</sup> with the four (hymns) after this (ii. 23-26)

इष्टविज्ञानिरिव च hm<sup>1</sup>r, इष्टविज्ञानयैः सह r<sup>1</sup>, इष्टविज्ञानयैः सह b, इष्टविज्ञानयैः सह f (cp. Sarvānukramaṇi on ii. 23: *वार्हस्पत्याय इष्टविज्ञानः*).—तमयमिं bfr, तमयमिं

k, तमश्मि<sup>a</sup> hdm<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>.—मिरित kr<sup>5</sup>, मिरिति r<sup>5</sup>, मिरिरि hd, मिरित r<sup>1</sup>, मिरत m<sup>1</sup>fr, मिरव h.

<sup>a</sup> The Sarvānukramanī has the same word *dyṣṭalingā*, which ṣaḍguruśiṣya explains as follows: *tatra bṛhaspati devanida ityādi-dyṣṭa-bṛhaspati-śabdād bṛhaspatidevatyāḥ*.  
<sup>b</sup> That is, Brahmapaspati as well as Indra: *tam api* referring back to *brahmapaspatim* in 79<sup>a</sup> because 80<sup>ab</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmapaspati together. Or<sup>a</sup> (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmapaspati strictly speaking (*eva*)<sup>b</sup>.

ब्रह्म-पति-स्य ह्रीं ह्रीं, ब्रह्म-पति-स्य ह्रीं dm<sup>1</sup>.—मिं प्रसङ्गाद्वा hm<sup>1</sup>r, मिं प्रसङ्गाद्वा bfkr<sup>2</sup>r<sup>5</sup>.—पतिमेव च hm<sup>1</sup>bfk, पतिमेव वा r<sup>5</sup>.

<sup>a</sup> As an alternative way of stating what has been said in 80: that is, Brahmapaspati is *sūktabhṛj*, while Bṛhaspati is *ṛgbhṛj* (80) or *nīpātabhṛj* (81). <sup>b</sup> The Sarvānukramanī gives the deity of ii. 23-26 = Brahmapaspati, adding *bṛhaspatyās tu dyṣṭalingāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed<sup>a</sup>.

To Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta<sup>b</sup>, Bhaga, Aryaman,

द्वयोः hḍr<sup>5</sup>, तयोः m<sup>1</sup>r.—82<sup>ab</sup> is not to be found in bfkr<sup>2</sup>r<sup>5</sup> (doubtless also r<sup>1</sup>), that is, it belongs to A only. As the *varga* has six śloka with this line included, the latter is probably a later addition. Cp. note on 83<sup>ad</sup>.

<sup>a</sup> That is, though praised under different names, their activity cannot be distinguished in these hymns. <sup>b</sup> Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nīruka xii. 36 in his eye, where *tuviṣṭaś* = explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148<sup>ab</sup> (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning<sup>a</sup> 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like<sup>b</sup>.

वाद्ये bfkr<sup>2</sup>r<sup>5</sup>, वाद्यी hdm<sup>1</sup>r<sup>5</sup>.—इवावा hdm<sup>1</sup>r<sup>5</sup>, इवेवा br<sup>5</sup>r<sup>5</sup>.—समाद्य<sup>a</sup> r<sup>5</sup>bfk, समाद्य<sup>a</sup> m<sup>1</sup>, समाद्य<sup>a</sup> hd.—प्रवाशिनी k, प्रवाशिनी fb, प्रवाशिनी: hdm<sup>1</sup>r<sup>5</sup>.—83<sup>cd</sup> occurs here in hdm<sup>1</sup>r<sup>5</sup>, but in the B MSS. ■ is found after 92, where with reference to



अम् at the beginning of the line before वावा\* (instead of at the end of the preceding line).—वाव वैश्वी m<sup>1</sup>, वाव वैश्वी b, वाव वैश्वी d, वाव वैश्वी r<sup>3</sup> (cp. Sarvānukramanī : इ ऐश्वी स्वाश्वी वा), तवैश्वी r, वैश्वीचवा f, वैश्वीचवा b, वैश्वी चवौ r<sup>3</sup>r<sup>1</sup>.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṇḍū and the rest (are praised) :

B preceded by these (stanzas : *atpūrve*) there are two stanzas (beginning) 'Kuhū I' \* (*kuhūm aham*) traditionally held (to belong) to Kuhū.

यद् गुण्वाचास् b, यद् गुण्वाचास् m<sup>1</sup>d (यद् d), यद् वंवाचास् b, यद् वंवाचास् f, यद् गुण्वाच् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यद् वैश्वीगवास् r.—तवाचवा hm<sup>1</sup>r b f, वाचा सुताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—87<sup>ad</sup> are found in ■ only, not in Am<sup>1</sup>.

\* In TS. iii. 3. 11<sup>5</sup> the two stanzas to Rākū (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>3-4</sup>); these are again preceded by four to Dhātṛ (TS. iii. 3. 11<sup>2-3</sup>).

B 88. Followed by these (*atduttare*) there are two, *anu naḥ* (and) *anu it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

निति ते अग्नि r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, त्विदिति अग्निम् b, निति अग्नि f, क.—यतस् r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, य ॥ तितस् f, ये तितस् b.—तवाही r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, तवाहा k, वृवावो b.—इधाति नो r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, इधाति ना f, इहा नो (इहातु नो TS.).

89. Now 'To thee' (*ā te* : ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ* : ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)\* on his left, the seer himself approaching in fear (*bibhyad ctya*)<sup>b</sup>,

वामतक्षु hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वामदेक्षु b, वामदेक्षु f, वामदेवो r.—मृगं hm<sup>1</sup>r<sup>3</sup>, मृगां b f k r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (मृगं in RV. ii. 33. 11).—विभ्रदेक्षु अग्निः स्वयम् hdm<sup>1</sup>, विभ्रदेक्षु अग्निः स्वयम् f, विभ्र तेभ्य रिधि स्वयम् b, विभ्र तेभ्य अग्निः स्वयम् r, (सौल) अग्नि तेभ्यस्वितं हि (the last two syllables come from the following line) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Or 'beasts' according to six MSS.

<sup>b</sup> Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhī śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवाद्योत् hd, ब्रूवेवाद्यो b, ब्रूवे वाद्यो f, ब्रूवमद्योत् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—90<sup>ab</sup> is omitted ■  
m<sup>1</sup>r.—ततः परे hdr, ततः परे br<sup>1</sup>, तः परे fk.—The end ■ the *varga* ■ here marked  
by १७ in bfk, not in hdm<sup>1</sup>.

### 18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

•व्यातवे hbk, •व्यातवे f, •व्यातवे r.—सोमयीन्वी b, सोमयीन्वी (सुताः) f, सोमा-  
पूषी hm<sup>1</sup>r (सर्वानुक्रमः, *Sarvānukramaṇi*).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Prātga deities\*. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nīpāta-bhāḥ*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

•वायवी यवाय A, •वायवं यवाय b, •वायवं विवाय f, (विज्) वायवा यवाय  
r.—प्रातगात् b, प्रतगात् hdm<sup>1</sup>rfk.—यविवाय hrfk, यविस्त्वय b.

\* On these deities cp. above, ii. 27-35; also *Sarvānukramaṇi* on RV. i. 3 and ii. 41.

<sup>b</sup> According to the *Sarvānukramaṇi*, the whole of the last triplet (19-21) ■ addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>o</sup>.

93. Now\* Indra again desiring praise, became ■ francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*vavāśa*)<sup>c</sup>.

सुतिं hm<sup>1</sup>r<sup>5</sup>, सुतं bfr<sup>2</sup>.—यवायवाय दक्षियाम् hm<sup>1</sup>r<sup>5</sup>, यवासे प्रति दक्षियाम्  
r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यवासे प्रति दक्षियाम् b, यवासे प्रति दक्षि f.

\* This and the following *śloka* are quoted by Śaṅguruśiṣya (p. 104) on RV. ii. 43.

■ Cp. Nirukta ix. 4: *gr̥tsamadam artham abhyudthitāṃ kapiñjalaṃ bhīvaśāśa*, cp. *Sarvānu-*

kramanī on RV. ii. 43; *Ēgvidhāna* i. 31. 3, 4; Max Müller, RV.<sup>2</sup> vol. ii, p. ■

<sup>a</sup> Though, according to Roth, *Erläuterungen*, p. 125, the passage of the Nirukta quoted ■ note <sup>b</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapiñjala* ■ the first of the khilas after RV. ii. 43.

94. He (Grtsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराम्बामनि<sup>a</sup> hm<sup>1</sup>r, एताम्बामनि<sup>a</sup> r, पराम्बामिति bfk.—The end of the *varga* ■ here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Maṇḍala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1–8.

95. The son of Gāthi<sup>a</sup> who, after ruling the earth<sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

मद्यात् hm<sup>1</sup>r, मद्यात् f.—नां यस् b, नायंस् r, नाय f, नायस् hd, नायिस् m<sup>1</sup>.—  
अयमहद् hdr, अयमहद् b, अयमहद् r<sup>2</sup>r<sup>1</sup>, अयमहद् f.—नाधिपुषस् hd, नाधिपुषस् r,  
नाधिपुषस् fk, नाधिपुषस् b.—अत्परं च hm<sup>1</sup>r, अत्परिति चा f, अत्परिति च b, तत्परि च  
r<sup>2</sup>r<sup>1</sup>r<sup>1</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Maṇḍala iii. *Ādgurūśiṣya* (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)<sup>b</sup>.

वैश्वानरीचि च fkr<sup>2</sup>r<sup>1</sup>r<sup>1</sup>, वैश्वानरीचि च b, वैश्वानरीचिति r, वैश्वानराचेति hdm<sup>1</sup> (the *pratika* of iii. 3). I have omitted the syllable च because ■ ■ redundant after अत्परं च, and because it would give the *pāda* thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीचिति ■ impossible, while that of hdm<sup>1</sup> अत्परं च । वैश्वानराचेति I regard ■ a corruption: अत्परि च having become अत्परं च, the following वैश्वानरीचि had to be changed to वैश्वानराचेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "*vaiśvānara*" (is addressed to Agni, instead of *Vaiśvānara*),' and no account is then taken of iii. 3.—आप्सो h d, आम्भो m<sup>1</sup>, आमो r, आम्रियो b f r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, आम्रिया k.—हे आपेधि h m<sup>1</sup> r, हे च ये ये b, हे च ये f k, हे चपये s.—तव h m<sup>1</sup> r, तव b f r<sup>2</sup> r<sup>5</sup> r<sup>7</sup> s, तव k.—वावापुचिन्वा उवसो निपाता r<sup>2</sup> k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, वावापुचिन्वा उवसो निपाता f h, वावापुचिन्वा उवसो निपाता m<sup>1</sup>, वावापुचिन्वा तु निपातभावात् r, ṣaḍguruśiṣya (cp. v. r.).—पितरश्च h m<sup>1</sup> r s, पितरोऽच r<sup>2</sup> b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>.

\* On the Sandhi **आ उवसो** see introduction to *Sarvānukramanī*, p. x, and footnote <sup>2</sup>; Aufrecht, *Aitareya Brāhmana*, p. 427, last §. <sup>b</sup> *Nipāta* is here used = *nīpātin*. The last three pādas of 96 are quoted by ṣaḍguruśiṣya, p. 105.

97. In (hymns) addressed to Agni, *Vaiśvānara*, *Varuṇa*, *Jāta-vedas* are seen to be praised<sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise<sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison.

सू धेतिक्वा h m<sup>1</sup> r, सूधेतिको B.—यवासुतिर्वा h m<sup>1</sup> r, तवावसुतिर्वा B.—निपातार्थाद्यो h d m<sup>1</sup>, निपातार्थाद्यो r<sup>1</sup> r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, निपातार्थाद्यो b, निपातार्थाद्यो f k, निपातार्थाद्यो r.—**पमार्थाद्य** h d m<sup>1</sup>, **पमार्थाद्य** r, **पमार्थाद्य** f k.

\* The first pāda has only ten syllables. <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers<sup>a</sup>, the *Grtsamadas*, the *Vasiṣṭhas*, the *Bharadvājas*, the *Kuśikas*, and the *Gotamas*, the *All* (gods), the *Aśvins*, the *Aṅgirasas*, the *Atris*, *Aditi*, the *Bhojas*<sup>b</sup>, the *Kaṇvas*, the *Bhrgus*, the *Two Worlds* (*rodasī*), the *Regions* (*diśah*)<sup>c</sup>,

कुशिका b f k, कुशिको h d m<sup>1</sup> r.—नीतमाच h d, नीतमाच m<sup>1</sup> b f k r.—भीजा h m<sup>1</sup> r b, भाजा f k.—अवसा m<sup>1</sup>, अवसो h d r, अवसा b, अवसा k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, अवसा f.

\* Mentioned as a class or group, like all the following names except the *Aśvins*, *Rodasī*, and *Aditi*. <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV. x. 107). <sup>c</sup> Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end<sup>a</sup>, or middle of a hymn, in (hymns) addressed to *Savitr*, *Soma*, the *Aśvins*, or the *Maruts*, to *Indra* or *Agni*, to *Rudra*, *Sūrya*, or *Uṣas*, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāy*)<sup>b</sup>.

\* सीम्या<sup>a</sup> h d r, सीम्या<sup>a</sup> B.—मावतेषु ऐन्द्रा<sup>a</sup> r, मावतेषु ऐन्द्रा<sup>a</sup> h d m<sup>1</sup>, मावतेषु ऐन्द्रा<sup>a</sup> b, मावतेषु ऐन्द्रा<sup>a</sup> f k.—सीम्येषु र, सीम्येषु h d, सव्येषु m<sup>1</sup>, सीम्येषु r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>,

सौम्योषसेषु b, सौम्योषसेषु f.—सुतासु hm<sup>1</sup>r, सुतासाः r<sup>5</sup>r<sup>7</sup>, no तु or ताः in bfk.—  
 देवताः सुक्तमावः r, देवताः सुक्तमावाः hm<sup>1</sup>r<sup>3</sup>, देवता सुक्तमाविनी bfk, देवता सुक्तमावि-  
 नीम् r<sup>7</sup>, सुक्तमाविनाम् r<sup>5</sup>.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> Cp. above, iii. ५२; also i. २२ and below, v. १७१. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

## 20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ārdhva ū su na ūtaye* : i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā* : iii. 8. 1-5).

एति br, एति hm<sup>1</sup>fk.—कारवाव् r, करवाव् b, कस्वम् m<sup>1</sup>, कास्वाव् bfk.—धीवाव् b, धीवाव् m<sup>1</sup>bfk, धीवी इ r.

<sup>a</sup> The correct pratika is *tvām*, but *tvā* (*tvēti*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn : iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेवा वज्रम्भी fkr, शेवावी वज्र(वृषिणी) hd, शेषिणी वज्रम्भी m<sup>1</sup>r<sup>3</sup>, शेवी वज्रम्भी b.—  
 वज्रणी धीक्ता hdm<sup>1</sup>, वज्रना धीक्ता bfk<sup>2</sup>, वज्रवाः धीक्ते<sup>3</sup> r<sup>5</sup>r<sup>7</sup>, वशिणी धीक्ता r.—वहसि-  
 ज्ञापमुच्यते hdr, (धीक्ते) द्वापी ऐन्द्रापमुच्यते r<sup>5</sup>r<sup>7</sup>, इन्द्रापिज्ञापसु b, इन्द्रापीज्ञापसु ---fk

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the *Sarvānukramanī* the eighth is optionally excepted: *añjanti yūpastutiḥ saṣṭhyādyābhā bahavo, 'ntyā vrasācīny, aṣṭami vaiśvadevā vā*. <sup>b</sup> The text of the *Sarvānukramanī* (also *Sūyaṇa*) has *vrasācīni*, but *ṣaḍgurusiṣya* (*adhikaraṇe lya*) must have read *vrasācīni*.

<sup>c</sup> That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uṣasam* : iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām* : iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca* : iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.



अपिमुवसं वैशदेवी  $hdm^1r^1r^2r^4r^5bfr^2$ , वैशदेवपिमुवसं  $r$ : the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramapī: *agrim upasam ādyāntye vaishadevyas*).—इधिकांमिति  $Am^1$ , इधिका-  
व्येति  $fkr$ , इधिकांमिति  $b$ .—इहृचक्  $r^5r^7$ , इहृचक्  $b$ , इहृचक्  $f$ , इहेति  $hm^1r$ .—परो  
 $hdbfk$ , परो  $r$ .

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts\*. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मावतम्  $Bhm^1$ , मावतान्  $r$ .—अस्मिन् योति  $hd$ , अस्मिन् योति  $r$ , अस्मिन् योति  
 $br^2r^5r^7$ , अस्मिन् योति  $fk$ .—मन्वत  $hdm^1fk$ , मन्वतः  $br$ .

\* Cp. Sarvānukramapī: *tyasa vaishadevyas-mārutas*: the last word is explained by Śaṅgurunāyaka with *devītyas* (*tyasas*) *māruto* 'gods'. See Geldner, *Vedische Studien*, iii, p. 160. <sup>b</sup> Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣydsah*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

विषाक्षेव  $hdbr$ , वृषाक्षेव  $fkr^2$ .—तव तु  $hm^1r$ , तव ह  $bfr^2r^5$ .—The end of the *varga* is here marked by २० in  $hdm^1f$ , not in  $k$ .

## 21. Deities of RV. iii. 30-32. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three\* (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इहकीति  $hm^1r$ , इहकी ता  $bk$ , इहकी ता  $f$ .—विश्वामित्रः  $r^2bfr^2r^5r^7d$ , मित्र  
 $hd$ , मित्र  $r$ .—समुद्विरे  $hrbfr$ , समुद्विरे  $r^2r^2r^7$ , स संवदन्  $m^1$ , स संवदन्  $r^1r^4r^5$ .

\* That is, RV. iii. 30-53, not 30-52, because iii. 53 is excepted; for similar statements cp. v. 12 and 105. <sup>b</sup> 105<sup>ad</sup> and 106<sup>ad</sup> are quoted in the Nītimāñjarī on RV. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipās and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निव्यार्वं  $hm^1rn(m)$ , संनिव्यार्वं  $rk$ , संनिव्यार्वं  $b$ , स इव्यार्वं  $n$ .—सुदासा सह यन्त्रुविः  $b$ , सुदासा सह यन्त्रुविः  $f$ , सुदास सह यन्त्रुविः  $hdm^1$ , सुदासः सोऽहरवन्  $rn$ .—यन्त्रिते  $hdm^1$ , यन्त्रिते  $r$ , यन्त्रिते  $f$ , यन्त्रिते  $b$ , यन्त्रिते  $k$ .

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchāḥ*) 'Down to thee' (*ni te* : 10<sup>a</sup>, 10<sup>a</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers<sup>b</sup>;

यच्छे वा  $hdr$ , यच्छे वा  $m^1$ , यच्छे वं  $b$ , यच्छे वं  $f$ , यच्छे वं  $k$ .—यन्त्रि ते  $hdm^1$ , यन्त्रि ते  $bfk$ , यन्त्रि ते  $r$ .

<sup>a</sup> Cp. Nirukta ii. 24.

<sup>b</sup> Which speak in the plural in iii. 33. 10<sup>a</sup>.

108. in the dual (*divat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>ab</sup>), the speech (being that) of Viśvāmitra<sup>a</sup> according to the sacred text (*śrutiḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*lahvat*) with these (following) stanzas,

यचः युतेः  $hdm^1r$ , यचयुते  $b$ , यचयुते  $rk$ .—एतानिर्धर्मिर्वा  $hd$ , एतानिर्धर्मि वा  $f$ , एतानिर्धर्मिर्वा  $r$ , एतानिर्धर्मिर्वा  $b$ , एतानि वा  $k$ .

<sup>a</sup> According to the Ārṣānukramāṇi iii. 7 (followed by the Sarvānukramāṇi) stanzas 4, 6, 8, 10 are spoken by the rivers (*madhvacat*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The Sarvānukramāṇi has in this passage clearly borrowed from the Ārṣānukramāṇi.

<sup>b</sup> The same expression (*śrutiḥ*) is used in the Sarvānukramāṇi in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramāṇi (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅkaraśiṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

यच्चाष्टम्या  $hf$ , यच्चाष्टम्या  $dm^1$ , यच्चाष्टम्या  $b$ , यच्चाष्टम्या  $k$ , यच्चाष्टम्या  $r$ .—यत्तुर्था च दशम्या  $hdm^1f$ , यत्तुर्था च दशम्या  $rbk$ .—The end of the *verses* is here marked by २० in  $m^1$ , by २९ in  $hdf$ , not at all in  $bk$ .

<sup>a</sup> Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramāṇi says: *ṣaṣṭhisaptameyoḥ to indrasavitṛb*.

## 22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)<sup>d</sup>. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

जेयो वी० hdr, जेये वी० b, जयावि० fk.—नाम fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तामु b, नारी hdm<sup>1</sup>r.—112. तस्मां hm<sup>1</sup>r, तस्मा bfk.—रेतो वा hdm<sup>1</sup>r, रेतोवा bfr<sup>5</sup>r<sup>7</sup>, रेतोवा k.—तस्यासदिति hm<sup>1</sup>r, तस्यासदिति b, तस्यासदिति f.—प्रतिविच्यते hm<sup>1</sup>r, प्रतिविचति fk, प्रतिविचति b.

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz. iii. 53. <sup>b</sup> That is, iii. 53. 1. <sup>c</sup> *Śācatī reto* ■ meant for the equivalent of *śekam rñjan* in RV. iii. 31. 1<sup>d</sup>.

<sup>d</sup> RV. iii. 31. 2 is commented on by Yūska, Nirukta iii. 4; cp. Śāyana on RV. iii. 31. 1, 2; see Geldner, *Vedische Studien*, iii, pp. 34, 35. <sup>e</sup> RV. iii. 31. 2 is commented on by Yūska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthi's<sup>c</sup> son (Viśvāmitra)<sup>d</sup>

तस्यासाह B, तस्यासिवा A.—युतम् m<sup>1</sup>, युतम् the rest.—प्रतिव्या hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>,<sup>6</sup>, दधिवा r, दधिवा bfk.—वावि० hdm<sup>1</sup>, वावि० bfk.

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhava* to be = *jyeṣṭham* (*bhṛātaram*) *iva*. <sup>b</sup> Son of Vasiṣṭha. <sup>c</sup> The form Gāthi (not Gādhī) is supported by the AB. and *Sarvānukramaṇī*, introduction to *Maṇḍala* iii. <sup>d</sup> 112<sup>a</sup>—

116<sup>a</sup> are quoted by Śaṅkaraśiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. *Indische Studien*, i. 119 f.; Muir, *Sanskrit Texts*, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

जिगृहीतम् hm<sup>1</sup>r, जुहीत्वा bfk, जुहीत्वा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसासेतः hm<sup>1</sup>r, वसासेतः b, वसासेतः fk, वज्रसासेतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसीद्द् hm<sup>1</sup>r, वासीद्द् bfk.—तसी bfr, तसी k, तस्या

h<sup>dr</sup> r<sup>4</sup>.—**ब्राह्मीं तु** hm<sup>1</sup> r<sub>2</sub>, **ब्राह्मीं च** bfk.—113<sup>ed</sup> and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112<sup>ed</sup> and 113<sup>ab</sup> being paraphrased by him as well as Śaṅguruśiṣya).—114. **सूर्यययादिहाहूत्** Am<sup>1</sup>, **ययादिहाहूत्** b, **ययादिहावूत्** fk, **ययादिहागत्** r, **सूर्य-वेरमन आहूत्** s.—**ददुक्ते** hm<sup>1</sup> r, **तां ददुक्** r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, **ददुक्ते** s, **ददुक्** fk, **ददु** b.—**चमतिं तामपाहून्** hm<sup>1</sup> r, **चमतिं तामपावून्** s, **चमतिं यामवावत्** b, **चमतिं यामवावत्** f.—The end of the *varga* is here marked by २२ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. RV. iii. 53. 15, 16.

<sup>b</sup> Sasarpāri is called *sūryasya dūṣitā* in RV. iii. 53. 15.

<sup>c</sup> That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Śakti. <sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasarpārī amatīm bādhmānā*).

### 23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

**उपेति वाक्तां** m<sup>1</sup> r<sup>3</sup> r<sup>4</sup>, **उपेति वाक्ता** b, **उपेति वाक्तां** hd, **उपेति वाक्ता** f, **उपेत्वा वाक्तां** r, **उपेत्वा वाक्** r<sup>5</sup>, **उप प्रेति** (the fuller *pratika*) s.—**नुबोधयत्** hm<sup>1</sup> r, **न्यबोधयत्** s, **न्यवेतिषत्** b, **न्यवेत्** fk: the latter two readings probably stand for *न्यवेतिषत्*, as RV. iii. 53. 11 contains the form *वेतिषधम्*. I have corrected *नुबोधयत्* to *नुबोधयत्*, as the syllable *नु* could only be accounted for by *नु* (not *न्य*), and unaugmented forms are not uncommon in the BD. (e. g. above, 113, *evenādet*).—**दृष्टात्मा** hm<sup>1</sup> r<sub>2</sub>, **प्रतिष्ठात्मा** b, **प्रतिष्ठात्मा** fk.—**तामृषीमन्त्रपूजयत्** hm<sup>1</sup> r bfk, **तामृषीमन्त्रवेतिषत्** r<sup>5</sup> r<sup>7</sup>, **चमदधीमपूजयत्** s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārī*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthirau*: iii. 53. 17-20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>ed</sup> in bfk.—**नकुहत्** bfk r<sup>5</sup>, **नकुहं च** hm<sup>1</sup> r (RV. iii. 53. 18 has *चनकुहत्*): though all the MSS. have *कु*, consistency requires *कु* in the text.—**गृहान्मज्जन्** hm<sup>1</sup> r, **गृहान्मज्जन्** b, **गृहान्मज्जन्** f.—After 116<sup>ed</sup> bfk m<sup>1</sup> r (not h<sup>dr</sup> r<sup>3</sup> r<sup>4</sup>) add the line:

**चनखोऽङ्गानि चोत्वाथानङ्गाही गृहान्मजी ।**

117. And then going home he deposited (them<sup>a</sup> there) in person (*svaśarireṇa*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasisthas<sup>b</sup>.

तत्त्व ब्रह्म, तन्वस हdm<sup>1</sup>.—सञ्जरीरे ब्रह्म, सञ्जरीरे च r, सां जरीरे च hdm<sup>1</sup>.—  
आह्वयरीदे m<sup>1</sup>, आह्वयरीदे hd (=वह्वयरीदे), स सयमाप ह r, स यमाप ह b,  
स यमाप ह f.—The following line is added in B after 117<sup>ab</sup>:

रत्नं च सञ्जरीरे<sup>1</sup> ह्यह्वयरादे<sup>2</sup>.

<sup>1</sup> fkm<sup>1</sup>r, सञ्जरीरे च b. <sup>2</sup> br, आह्वं fm<sup>1</sup>, अह्वं k. <sup>3</sup> hm<sup>1</sup>fk, परादे r. This line and that which appears in B after 116<sup>ad</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, 116<sup>ad</sup> and 117<sup>ab</sup> appear as follows (117<sup>ab</sup> thus having three forms in this MS.):

खिरावितनतोऽनामनकुहं च न गृहान्नच ९६।

तन्वस सां जरीरे च गृहानाह्वयरीदे

चनतोऽनामि चोत्पापानङ्गाही गृहान्मयी ९७।

तत्त्व सञ्जरीरे गृहान्त सयमाप ह

रत्नं च सञ्जरीरे गृहानाह्वं जरीदे ९८।

—द्विविधाः सुताः hm<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup> (r), द्विविधीर्विदुः r, द्विविधी विदुः f b, द्विविधी विधिः k.

<sup>a</sup> That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: *ā grhebhyaḥ . . ā vīmocanāt*, 'until we reach home and unyoke.' <sup>b</sup> On 117<sup>ad</sup>-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Śāyana on RV. iii. 53. 21; Śaṅgurusīśya (p. 108), who quotes Ṛgvidhāna ii. 4. 2; Max Müller, RV.<sup>a</sup> vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhiśāpa*). They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicārika*) incantations.

ताः प्रीता ब्रह्म, तु प्रीता r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, याः प्रीता hm<sup>1</sup>r (cp. Sarvānukramāṇī: अमि-  
शापाङ्गाः).—The reading of 118<sup>ad</sup> in the text is that of B; instead of it A has:  
द्विविधाः सुता विद्यादमिचारिषु ब्रह्मन्ते.—द्विविधासु f, द्विविधाः सु b, विद्विधाः hdm<sup>1</sup>,  
विद्विधाः r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>.—विद्या विवामिचारिकाः b, विद्यां विवामिचारिः f.—The end of  
the *varga* is here marked by २३ in hdbfk.

<sup>a</sup> Cp. Ṛgvidhāna i. 19. 4; i. 20. 1.

#### 24. RV. iii. 53. 21-24. Daities of RV. iii. 54-60.

119. The Vasisthas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)<sup>a</sup>: great guilt arises from repeating or listening (to them)<sup>b</sup>;

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them <sup>a</sup>.

कीर्तित्वं hbrs, कीर्तित्वेन m<sup>1</sup>, कीर्तयेत् tk.—श्रुतेन bfrs, श्रुतेन hdm<sup>1</sup>, corrected on margin to श्रुतेन in h.

<sup>a</sup> This śloka is quoted by Śaṅguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, *Zur Litteratur*, p. 108, cites the śloka; cp. Max Müller, *RV.*<sup>2</sup> vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121<sup>ad</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (<sup>a</sup>*devānām asuratvaṃ tad ekaṃ mahat*)<sup>b</sup>.

The Aśvins, Mitra, the R̥bhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

<sup>a</sup> That is, the refrain of iii. 55 slightly altered (*mahad devānām asurateam ekaṃ*).  
<sup>b</sup> 122<sup>ab</sup> ■ found in ■ and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123<sup>ab</sup> (A) and 124<sup>ab</sup>, the two *verses*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *verse* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods<sup>b</sup>.

But the last triplet here in the hymn to the R̥bhus (iii. 60. 5-7) is addressed to Indra and the R̥bhus.

त्वामेवे in all MSS. and r.—सुक्त उत्तमः hd, सुक्त उत्तम b, सुक्त उत्तमे fk, सुक्तः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup> bfk at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m<sup>1</sup> as ५ (= ६०५).

\* The All-gods are mentioned in it: *sa devān viśvān bibharti*. There ■ no reference to this statement in the *Sarvānukramapī*. <sup>b</sup> १२३<sup>ab</sup> is found in hdm<sup>1</sup>r only, being omitted ■ bkr<sup>3</sup>r<sup>5</sup>.

### 25. Deities of RV. iii. 61, 62.

■ 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth <sup>a</sup>

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Bṛhaspati;

१२४<sup>ab</sup> is found in bfk m<sup>1</sup>r, but is omitted in h d r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (?).—पूर्वे हृषे b r, पूर्वहृषे f.—पञ्चमात् r, पञ्चमात् m<sup>1</sup>, पञ्चमात् bfk.—जीवसाह् b, जीवसाह् m<sup>1</sup>, जीवसाह् hd, उवासा fk, उवसाह् r (*Sarvānukramapī* on RV. iii. 61: उवसाह्).—उत्तरास्त्वन्मि वद् पुष्यदेवता-सुधाः Am<sup>1</sup>r<sup>2</sup> (\*ताः सुताः m<sup>1</sup>), उत्तर वपुष्यदेवता वाः b, उत्तर वपुषि च --- देवता --- च fk, उत्तर वपुषिः सुता ऋगदेवता वृषेः r.—तथा परः hdm<sup>1</sup>r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>1</sup>, (बाईसल्य) उत्तरः bfk.

\* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvā-mitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jama-dagni<sup>a</sup> praised the two gods who delight in law (*ṛtāyrdhan*)<sup>b</sup>.

मैत्रावरुण उत्तमः hm<sup>1</sup>r, वषामन्वसु ययुषः bfk r<sup>2</sup>r<sup>1</sup>.—\*पिब A, \*पिबु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

\* According to the *Ārṣānukramapī*, followed by the *Sarvānukramapī*, Jamadagni ■ the alternative seer of this triplet. <sup>b</sup> This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *ṛtāyrdhan*.

## Māṇḍala iv.

## 26. Daities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead<sup>a</sup>,

पपात्मानाणि वक्षुवः Am<sup>1</sup>. च आत्मावपवक्षुवः Bn.—वक्ष वै hm<sup>1</sup>r, वक्ष च r<sup>2</sup>r<sup>2</sup>r<sup>1</sup>n, वक्ष च b, वक्ष च fk.—\*व आहरद् n, \*व चहरद् r, \*व चहरद् m<sup>1</sup>, \*व हरद् fk, \*व आहरद् r<sup>2</sup>r<sup>2</sup>r<sup>1</sup>, \*आहरद् hb.

<sup>a</sup> Cp. RV. iv. 18. 13: *śana ātrāpi paca . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79. —126 is quoted by the Nītimañjarī on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32)<sup>a</sup>.

वृत्तिरिति तु hr<sup>2</sup>r<sup>2</sup>m<sup>1</sup>b, वृत्तिरिति च r<sup>2</sup>r<sup>1</sup>, सप्तोरिति च b, सप्तोरिति च fk, वृत्तिरित्यु r.

<sup>a</sup> The series, being interrupted by iv. 27 (*śyenaśtuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2-4) Agni is incidental (*nipātabhāṣ*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa<sup>b</sup>.

\*नीतिराह bsk, \*नीति आहद् r, \*नीतिआहद् hd, \*नीति आहद् m<sup>1</sup>.—अग्नि निपातिवत् m<sup>1</sup>br, अग्नि निपातिवत् hd, अग्ने निपातवत् f, अग्ने निपातने k.

<sup>a</sup> This must be an old mistake for *catasra* (often confused in MSS. with *ca tīrasa*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraḥ*. <sup>b</sup> Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the daities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)<sup>a</sup>. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.





purpose (*tena*)<sup>b</sup> praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

सचं तेवा<sup>a</sup> hm<sup>1</sup>r<sup>2</sup>, सचमेवा<sup>a</sup> kr<sup>5</sup>r<sup>7</sup>, सचमेव (जमि<sup>a</sup>) f, सचमेव<sup>a</sup> b, सचमेवा<sup>a</sup> r.

<sup>a</sup> Cp. Śāyana on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. <sup>b</sup> I take *tena* to refer to *vikriṣa*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the *pratika* of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) = one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratika* instead of saying *nakir indrety aṁena* or *etena*.

184. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्त्रुमर्धे Am<sup>1</sup>, मन्त्रुमर्धे b fkr<sup>2</sup>, मन्त्रु मर्धे r.—धैर्यकार्याणि hm<sup>1</sup>r, धैर्यकार्याणि fbk, धैर्याद्यायाणि r<sup>1</sup>, धैर्याद्यायाणि r<sup>4</sup>r<sup>6</sup>.—तानुविः hm<sup>1</sup>r, तानुविः b fkr<sup>2</sup>, चारिणु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २७ in hm<sup>1</sup>h, not in k.

<sup>a</sup> The reading *madhye* is probably an explanation of *ardhe*.

185. and his various deeds proclaimed to Aditi. 'I' (*aḥam* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)<sup>a</sup>.

संखाचर hdm<sup>1</sup>r<sup>5</sup>, संखाचर b fkr<sup>2</sup>r<sup>6</sup>.—कुतिरिवाच हि i<sup>6</sup>r<sup>7</sup>, कुतिर्वाच हि hdr, कुतिर्विवाच हि b, कुतिर्विवाच हि fkr<sup>2</sup>.

<sup>a</sup> That is, the seer praises himself as if he were Indra; cp. Śarvānukramaṇī: *indram vātmānam ११३ tuṣṭācandro vātmānam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note <sup>2</sup>, and Sieg, Sagenstoffe, pp. 87 and 95, note <sup>2</sup>.

186. With the following nine stanzas (beginning) 'Before all birds this' (*pra su sa vibhayaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

लेति br, लेन m<sup>1</sup>, लेव hr<sup>1</sup>r<sup>4</sup>, ले fkr.—सोमेन्द्रः सुतः सह bkr, सोमेन्द्रः सुतः सह f, सोमेन्द्रो च सुतः सह hdr<sup>2</sup>, सोमेन्द्रो च सह सुतो m<sup>1</sup>, सोमेन्द्रः संसुतः सह r<sup>1</sup>r<sup>4</sup>.

187, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid* : iv. 30. 6-11) the teacher Śākatāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam*: iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised:

सोमप्रधानाम्<sup>br</sup>, प्रधानम्<sup>Am<sup>1</sup>fkr<sup>2</sup></sup>.—क्रीडकिर्<sup>hd</sup>, क्रीडकिर्<sup>fkm<sup>1</sup>r</sup>, क्रीडकः<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>,  
क्रीडकः<sup>b</sup>.—चेतिष<sup>Am<sup>1</sup></sup>, चाविष<sup>fbr</sup>, चाविष<sup>k</sup>.—दुचेनेष्ट्व संसुताम्<sup>hm<sup>1</sup>b fkr</sup>, ते दुचेने-  
ष्ट्व संसुता<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

138. मेने आचार्यः<sup>b fkr</sup>, मेने आ<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, मेने त्वाचार्यः<sup>hm<sup>1</sup>r</sup>.—वाममृषि सुताश्वाच<sup>hd</sup>,  
वाममित्युसुताश्वाच<sup>r</sup>, वाममित्युषि संसुता<sup>B</sup>.—ममः<sup>hd</sup>, ममः<sup>b</sup>, नमः<sup>k</sup>, नमः<sup>k</sup>.

B 139. Pūṣan is (here) called 'Karūlatin': according to a Vedic text (*śruti*)<sup>b</sup> he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam*: iv. 31. 15) praises the Sun<sup>c</sup>.

शक्यमतीति<sup>fkr</sup>, शक्यमतीति<sup>b</sup>.—श्रीतीत्याहा<sup>r</sup>, श्रीतीत्याहा<sup>b</sup>, सोतीत्याहा<sup>r</sup>,  
'जेमेमेदमृषि' k.—This śloka (139) is not found in A.—m<sup>1</sup> omits 138<sup>cd</sup> as well as 139,  
probably owing to 138<sup>ab</sup> and 139<sup>cd</sup> ending similarly (शक्यः)ायनः and (शक्यः)ायनः.—  
The end of the *varga* is here marked by २५ in bf, after शक्यः (138<sup>ab</sup>) in m<sup>1</sup>,  
after 138<sup>cd</sup> in hd, not at all in k.

\* The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97.      <sup>b</sup> That is, SB. i. 7. 4<sup>7</sup>, quoted by Yāska, Nirukta vi. 31.      <sup>c</sup> There is no reference to this statement in the Sarvānukramanī.

### 29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)<sup>a</sup>.

हरयो ह्यवा<sup>hm<sup>2</sup>rb</sup>, हरया ह्यवा<sup>f</sup>, हरयाश्वा<sup>k</sup>.—अधिरवा<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b fkr<sup>2</sup>r<sup>5</sup></sup>,  
अधिर<sup>hdr</sup>, अश्व<sup>m<sup>2</sup></sup> (cp. हारवा in v. r. on i. 107).—हरितश्च<sup>hm<sup>1</sup>r</sup>, हरितः प्रोक्ता<sup>B</sup>.

<sup>a</sup> This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass<sup>a</sup> is associated (*sahita*) with the Āśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*prṣati*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासमो<sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup></sup>, रासमो<sup>hdr<sup>2</sup></sup>, रासमा<sup>br</sup> (the Naighaṇṭuka has रासमावसिनोः,  
but the 'तो before इन्द्रियाम् in all the MSS. seems decisive in favour of रासमो).—  
सहितो<sup>hdm<sup>1</sup>r<sup>2</sup></sup>, महितो<sup>fk</sup>, मोहितो<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, रोहितो<sup>br</sup> (this is an evident substitution in  
order to get a plural agreeing with रासमाः).—पूषव<sup>hm<sup>1</sup>r</sup>, पूषव<sup>B</sup>.—पुषवो<sup>br<sup>6</sup>r<sup>7</sup></sup>,

वृषधोत्मा<sup>a</sup> f, वृषधोत्मा<sup>a</sup> k, वृषतो hm<sup>1</sup>r.—तद्योषसाम् B, तद्योषसः hdm<sup>1</sup>r (चदयो गाव उषसाम् Naighaṇṭuka).

<sup>a</sup> Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Brhaspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

आवा hm<sup>1</sup>rf, आसा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, आवा bk.—देवतामिषु hm<sup>1</sup>r, देवतामिष B.—ख्ययोऽप्यशो hm<sup>1</sup>r<sup>3</sup>, ख्ययोऽप्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ख्यते ख्यशो br (°ख्यते r), ख्यतस्त्वशशो f.

<sup>a</sup> Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Brhaspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in ■ laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु br, तमेव त hd, तमेव (no tu) fk.—विद्यात्तया<sup>a</sup> hm<sup>1</sup>r, विद्यात्तया<sup>a</sup> b, विद्यात्तया<sup>a</sup> fk.

<sup>a</sup> That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanṇakā*: iv. 32. 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyāni*)<sup>d</sup>.

हयो<sup>a</sup> b, हयोः r, हयो fk, अर्धय hm<sup>1</sup>r<sup>3</sup>, अर्धय r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इदोचते bfr, उचते hm<sup>1</sup>.—चत्वार्यतश्च वि<sup>a</sup> hr, चत्वारि परमा bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—°द्वेद्यान्म<sup>a</sup> hrfk, °द्वेद्यान्म<sup>a</sup> b, °द्वेद्यान्म<sup>a</sup> r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>.—विद्रुधे hdm<sup>1</sup>, विद्रुधे: r, विद्रुवे: b, विद्रुव: f, विंदव: k.—The last pāda is repeated in fk as follows: °अप्रगृह्यानि विद्रुवः (विंदवः k) ■ आ प्रतिगृह्यानि विः ■—The end of the *verse* ■ here marked by २९ in hm<sup>1</sup>bf, and by ३९ in k.

<sup>a</sup> That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. <sup>b</sup> Cp. Nirukta iv. 15:

*atvayoh samstavaḥ*, and *Sarvāṇukramāṇi: antyābhyām indrātoḥ stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24. <sup>c</sup> *Ataḥ*, that is, after the word *kanṇakā* in the text of iv. 32. 23. <sup>d</sup> That

is, the four words *vidradhe nape drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kaṇyagor adhiṣṭhānapravacanānt sapṭamā ekavacanānī śākapūṇiḥ*. Cp. *Vedische Studien*, iii, p. 88, note <sup>2</sup>; Oldenberg, *Prolegomena*, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, *R̥gvidhāna*, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

## 1. Edition of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the R̥bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिकाणां hdb, दधिकाणां r<sup>1</sup>r<sup>2</sup>, दाधिकाणां m<sup>1</sup>r, दाधिकाणां f, दाधिकाणां k, दधिकाणां r<sup>1</sup>.—मुचे तु वा hm<sup>1</sup>r<sup>2</sup>r, (°वाम) उतो हि वाम (pratika of iv. 38. 1) br<sup>2</sup>, कुतो हि वाम fkr<sup>2</sup>. The reading मुचे तु वा (cp. मुखा iii. 37) seems to be favoured by the *Sarvānukramāṇi*: दाधिकं हि वावापुषिवावा.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*haṁsaḥ śuciṣat*: iv. 50. 5).

अमुतो dr, अमुता m<sup>1</sup>, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोर्धेर् and the following वामिर्).—वामनिह hd, वामनिह्नु br, वामनि m<sup>1</sup>, वामनिह्नु fk.—°वचि A, °वचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*haṁsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

कुति hm<sup>1</sup>r, इक्ष्वा bfk, इक्ष्वात् r<sup>2</sup> (this represents the pratika of iv. 41. 1, इक्ष्वा).—°विनानि वः r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>br<sup>2</sup>, °विनानि व hdm<sup>1</sup>, °विवापिहः (!) r.—3<sup>ab</sup> is omitted in fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as it is supported by the statement of the *Sarvānukramāṇi*: अथा सोरी. Without it the *varga* would have an odd line; with it the *varga* has six śloka, like the first *varga* of the first and of the second *adhyāya*.

<sup>a</sup> In AB. iv. 20. 5 this stanza is connected with the sun (*haṁsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहील्लिषु hdm<sup>1</sup>r, विहीलावाः b, विहीलावा r<sup>5</sup>r<sup>7</sup>.—fk omit 4<sup>ab</sup>.—इन्द्राः Ab, इन्द्राः fk, ऐन्द्राः r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Brhaspati.

तस्यश्रोतमो b, तस्यश्रोतमो m<sup>1</sup>, तस्यश्रोतमो hdr<sup>3</sup> (श्रो<sup>5</sup> r<sup>5</sup>), श्रोतमो fk, तु श्रोतमो r.

<sup>a</sup> That is, Indra and Brhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Brhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*puṛodhātuh*) is expressed.

सूक्तं तु वाईश्वानरं hm<sup>1</sup>b, सुराक्तं सू वाईश्वानरं f, सुराक्तं सू वाईश्वानरं k, वाईश्वानरं तु तत्पुत्रं r.—In most of the MSS. the syllable सू has dropped out after तु, partly perhaps owing to a misunderstanding of the following इन्द्रः; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m<sup>1</sup>bfr, परं b, परं d.—पुरोधातुः br, पुरोधातु fk, पुरोधातु h<sup>3</sup>d, पुरोधातुः m<sup>1</sup>.—कर्णशशा m<sup>1</sup>r, कर्णशशा f, कर्णशशा b.—The end of the *varga* is here marked by १ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Cp. AB. viii. 24-26, especially 26. 2; also Śūyapa, introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*maḥ*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m<sup>1</sup>, तत्परं च r, तस्यत्परं च b, चसुत्तरं च fk.—तिस्रः शेषपत्न्याः br, तिस्रः शेषपत्न्या fk, शेषपत्न्याचसु hdm<sup>1</sup>r<sup>3</sup> (चो<sup>5</sup> r<sup>5</sup>): the reading of the *Sarvānukramapī* तिस्रः शेषपत्न्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The *हु* which has dropped out after *तिस्रस्* (making the *pāda* one syllable short) I have restored from the reading *तुचसु*.—*सुनदेवी*  $hm^1r$ , *सुनदेव*  $br^2r^6r^7$ , *सुनं देव*  $fk$ .—*सुगुत्तरा*  $m^1$ , *सुगुत्तरा*  $fr^2r^6r^7$ , *विगुत्तरा*  $k$ , *पुगुत्तरा*  $b$ , *सुगुत्तमा*  $r$ , *सुगुत्तमा*  $hd$ .

8. Śuna here is Vāyu, Sira is Sūrya: (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra<sup>a</sup>, (and) Śākapiṇi thinks those two (Śuna and Sira) to be Sūrya and Indra<sup>b</sup>.

यासु रश्मं हु  $hm^1r$ , रश्मं यासु  $bfs$ .—सूर्येहो ती  $hr$ , सूर्येहो हु  $h$ , रश्मासूर्यो  $b$ , रश्मासूर्यो  $f$ , रश्मासूर्यो  $k$ .

<sup>a</sup> His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8<sup>a</sup>: *śunāsira*: *śuno vāyuh* (*śu ety antarūṣe*), *sira ādityaḥ saraṇāt*. Yāska does not quote Śākapiṇi's view. <sup>b</sup> This śloka is quoted by Śaṅguruśiṣya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (*pāda*) 'Prosperously our shares' (*śunam naḥ phulāḥ*: iv. 57. 8<sup>a</sup>) praises agriculture; 'Prosperously the ploughers' (*śunam kṛnāsūḥ*: iv. 57. 8<sup>b</sup>), men who live by agriculture.

दे हु सीतायै वही  $\Delta$ , दी हु सीतायै वही  $m^1$ , सीतायै वही स्व  $bfr$  (शी<sup>a</sup>  $b$ , शि<sup>a</sup>  $f$ , शि<sup>a</sup>  $k$ ).

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>a</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>a</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (*samudrāt*: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽव पर्वन्वत्  $Am^1$ , सुतं पादे पर्वन्वत्  $bfr$ .—*सर्वं स्वस्तृषिर्*  $m^1$ , *सर्वं स्वस्तृषिर्*  $hd$ , *अन्वस्तृषिर्*  $r^3$ , *अन्वस्तृषिर्*  $r^1r^4r^6$ , *चीतृषिः*  $bfr$ , *तीतृषिः*  $k$ .—*धनकामो*  $hm^1r^3$ , *धनकामो*  $r^1r^4r^6$ , *अधिकामो*  $bfr$ ,—*अधि वा*  $hrbfr$ , *अधि वद्*  $r^1r^4r^6$ .

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (*āditya*) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आनेयम्  $fr^2r^6r^7$ , ह्यानेयम्  $Am^1b$ .—*वाय्वाज्यसूक्तं*  $m^1r^1r^4r^6$ , *वाय्वाज्यसूक्तं*  $hdr^3$ , *यद्वाज्यसूक्तं*  $r$ , *यद्वाज्यसूक्तं*  $f$ , *वाय्वाज्यसूक्तं*  $b$ .—*हि इष्टं*  $Am^1b$ , *प्रदिष्टम्*  $fr^2r^6r^7$ .—*शब्दमेके*

अग्नेरुत्तमः Am<sup>1</sup>, नवां सुति वा सूतमेतद्वन्ति r, नवां सुति वा सूतमेतद्वन्ति f, नवां रक्तति वा सुतमेतद्वन्ति k, नवां सुति च नवा सुतमेतद्वन्ति b.—The end of the *varga* is here marked by २ in hm<sup>1</sup>bfk.

\* RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . itī saptaṁsasyūkṇa ājyaṁ bhavati*. (The reading of hdr<sup>3</sup> alludes to AB. v. 16. 1: *yad vā āti ca prāti ca tat saptaṁsasyūkṇo rūpaṁ*.) Cp. Sarvānukramaṇī: *samudrād . . . āgneyaṁ . . . sauryaṁ rūpaṁ vā geṇyaṁ vā ghr̥tastutir vā*.

### Māṇḍala v.

#### 3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛṣa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28)<sup>a</sup>.

सर्वागृहं hm<sup>1</sup>rbfk, सर्वागृहं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—आपहन्त hm<sup>1</sup>, आ अपहन्त r, आ-पात्रं b, आपात्रं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आपात्रं k आपात्रं f.

<sup>a</sup> That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note <sup>a</sup> on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Asvamedha, R̥namcaya may be observed as objects of praise in various passages in the (hymns of the) Atris<sup>a</sup>.

च चक्षमेध m<sup>1</sup>r, चक्षमेध hd.—अश्वं चयः hdm<sup>1</sup>, also in bfk<sup>2</sup>r<sup>5</sup> (where this śloka comes later), इति चयः r.—परीक्षाः hdr, परीक्षा m<sup>1</sup>f.—This śloka is omitted here by B(bfk<sup>2</sup>r<sup>5</sup>), but occurs after ■ in the following form:

वैवृक्षस्यदयो रात्राचक्षमेध अश्वं चयः ।

सूयमाणाः परीक्षाः क्षुरन्ध्रिष्वेव क्वचित्क्वचित् ॥

m<sup>1</sup> (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

वैवृक्षस्यदयो रात्रा चक्षमेध अश्वं चयः ।

सूयमाणाः प्रतीक्षा क्षुरन्ध्रिष्वेव क्वचित्क्वचित् ॥

<sup>a</sup> The general remark made in this śloka serves as an introduction to the story of Tryaruna. ■ do not agree with Sieg, Sagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of अश्वं चयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.



14. King\* Tryaruna, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐस्वाकृस् Am<sup>1</sup>n(gh), ऐस्वाकृस् fkrn(abcm), ऐस्वा b. — संवया\* MSS., स वया\* n.—वृथो hr̥b, वृथो fkr<sup>2</sup>.

\* This story (14-23) is quoted in the Nītimañjarī on RV. v. 2. 9. It is also given by Śāyana on RV. v. 5. 1, in two metrical forms, as derived from the Śātyāyana and the Tāpdyā Brāhmaṇa. The whole story is examined by Sieg, *Regenstoffe*, pp. 64-76. Cp. Hillebrandt, *ZDMG.* xxxiii, pp. 248 ff.; Geldner, *Festgruss an Roth*, p. 192; Oldenberg, *SHB.* xlvī, pp. 366 ff.; Ludwig, *Rg-veda*, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

विष hm<sup>1</sup>r, विन् bfk̄n.—राजेन A, राजा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

मिनु A, सुतं bfn, सुतं k.—अन्वदेयं hm<sup>1</sup>fku, अन्व देयं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

नवाशास्त्र hm<sup>2</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(ab), नवाशास्त्र b, नवाशास्त्र r, नवाशास्त्र n(c).—अग्निः A b, अग्ने f̄k, गुरोः r<sup>5</sup>r<sup>7</sup>n.—मात्राणि hm<sup>2</sup>rhbfkr<sup>2</sup>r<sup>5</sup>, मात्राणि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हव्यानि hm<sup>1</sup>r, हव्यानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्यानि fkr<sup>2</sup>, वाक्यानि b, वाक्यानि r<sup>6</sup>n.—अपच्यत h̄dr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अपच्यनि m<sup>1</sup>, अपच्यत b, अपच्यते fkr<sup>2</sup>, अच्यते r<sup>6</sup>n.—The end of the *verga* is here marked by ३ in h̄bf, not in m<sup>1</sup>k.

#### 4. Story of Tryaruna (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो h̄bfkn, wanting in r.—तम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, तम् b, तं(?)f, ताम् k, त r.—आनीत्वा im<sup>1</sup>r, आनीय bfk̄n.—वृथं वाचं h̄dr, वृथं वाचं m<sup>1</sup>, वृथं वातं fkn, वृथं वाचं b: the *Sarvānukramaṇī* and the *Tāpdyā Brāhmaṇa* have the form वृथो वाचः (see Max Müller, *RV.*<sup>2</sup> vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृथं वाच-मित्येव पाठो भवितुमर्हति (sic).

19. Vṛśa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśāci as a wife of the king.

स प्रसन्नो hr, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मतो k.—  
नैहृदरम् m<sup>1</sup>, नैहृदरम् hdr, निहृदरम् b, निहृदरम् fk.—पिशचीं तां r<sup>2</sup>br<sup>5</sup>r<sup>7</sup>,  
पिशचीणां f, पिशाचीं च r, पिशाची स्वं hd, पिशाचिस्वं m<sup>1</sup>.

<sup>a</sup> I take this word (*haras*) for the neuter word *haras*, 'heat,' irregularly used = a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निषत्: hm<sup>1</sup>r, निषे: b, निषात्: f, निषात्: kn.—आसयां hm<sup>1</sup>bn(ab), आसयां f,  
मासं यां rn(c), मासासं k.—त्वमिति लुपा hm<sup>1</sup>r, त्वं युवेतुषा b, त्वं युवेतुषा r<sup>2</sup>n, त्व  
युवेतुषा k, त्व युवेतुषा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हर: hm<sup>1</sup>r b f k n, नर: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—भुवंस् r<sup>2</sup>n, भुवंस् b f k, वृषत् hdr, वृषत् m<sup>1</sup>.

<sup>a</sup> Sieg, *Sagenstoffe*, p. 70, note <sup>1</sup>, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśāci where she sat.

22<sup>ab</sup> is in ■ only (b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>).—समाधात् fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समाधात् bk,—प्रकाशयत्  
r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रकाशयत् b, प्रकाशयत् fk.—तां स hdr, तां m<sup>1</sup>, तां तु b k n, तं तु f.—  
यचोपविशत् h b r, यच चोपरिवेश f, यच यच निवेश n(c), यच यच विवाश n(abm).—  
The end of the *varga* is here marked by ३ in b f k, not in hm<sup>1</sup>.

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet<sup>a</sup> is mentioned (*parāmṛṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins<sup>b</sup> (*chandoga*).

मासविप्राक्षणे b, मासविप्राक्षणे r<sup>6</sup>, मासाविप्राक्षणे fkr<sup>2</sup>, मासवीप्राक्षणे hm<sup>1</sup>r, बसविप्राक्षणे n(c), बसविप्राक्षणे n(ab), मसविप्राक्षणे n(h), मासावीप्राक्षणे n(g).—23<sup>cd</sup> is found in ■ and m<sup>1</sup> only, being wanting in A.—इति सुतिः bfm<sup>1</sup>r, इति सुतिः k, इयं सुतिः n.

\* That is, the two stanzas v. 2. 2 and 9. <sup>b</sup> That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāṣayī Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)<sup>a</sup> formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of ■ ceremonial rule (*vidhi*).

भवेदेव hm<sup>1</sup>r, भवेदेव b, भवेदेव fkr.—विषयया hm<sup>1</sup>r, विषयया bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, विषयया k.—वाक्यायिषां हि Am<sup>1</sup>, वाक्या हि bfk, वाक्या मन्त्रा हि r(r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>): this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिदृष्टेन Am<sup>1</sup>, विधिदृष्टेन r, विधिदृष्टेन bfk.—चोदिता Am<sup>1</sup>k, चोदिताः bfr.

\* That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni<sup>a</sup> and the stanzas relating to the drops of ghee (*stokīya*)<sup>b</sup> in the Aitareya.

एकदेशे hm<sup>1</sup>r, एकदेश fkr, एकदेश b.—जामदग्न्यक्षयाप्यस् m<sup>1</sup>, जामदग्न्यक्षयाप्यः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जामदग्न्यक्षयाप्य b, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रियः r<sup>3</sup>, जामदग्न्यो यथाप्रिय f.—शौकीयाम् Br<sup>2</sup>, शौकीयाम् hm<sup>1</sup>, शौकीयाम् r.

\* That is, RV. x. 11c, quoted in TB. iii. 6. 3<sup>1</sup> as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. <sup>b</sup> RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7<sup>1</sup> as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya* : v. 5. 1). The stanza 'Thereon' (*edam* : v. 26. 9) is optionally (*vā*)<sup>a</sup> addressed to the All-gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6) ■ addressed to Indra-Agni.

आमित्रः fkr, आमित्रः b, आमित्रः hdm<sup>1</sup>, आमित्रः r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>.—अथ तु hm<sup>1</sup>r, अथितु B.—  
पदम् Af, रोदम् kr<sup>2</sup>, पदम् b, एतद् r.—या अथा r, वांथा hf b, वांथा k.

<sup>a</sup> The *Sarvāṅkramanī* has *antya śāgaktadevā*, but the commentator Jagannātha explains: *antya vaiśadevī vā*. <sup>b</sup> Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here *Uśanā* is praised with the verse (*pāda*) '*Uśanā*' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8<sup>a</sup>).

ऐन्द्राणि दादय चीत्तु<sup>a</sup> m<sup>1</sup>, चीत्तु<sup>a</sup> hdx, आत्तु<sup>a</sup> b, चीन्द्रादादयं वृत्तात्तु<sup>a</sup> f, दादया-  
न्वादीत्तु<sup>a</sup> r<sup>1</sup>r<sup>2</sup>.—अथ Am<sup>1</sup>r<sup>2</sup>, अथ b fkr.—उग्रमेति तु hm<sup>1</sup>r, उग्रमेति च b fkr.—पादेन  
सं ह चदानमेन च A, पादो च: सं ह चदां परच य: B (परचयः r<sup>1</sup>r<sup>2</sup>).—The end of the  
*varga* is here marked by ॥ in b fkr, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O *Sūrya*' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atri is celebrated<sup>a</sup>.

<sup>a</sup> After this B (b fkr<sup>2</sup>r<sup>2</sup>) and m<sup>1</sup> add the *śloka* which in A forms an introduction to the story of Tryarupa (see note on v. 13).

B 29. In<sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

अथम् b fkr, अथयम् m<sup>1</sup>.—राजवीन् br, राजवान् m<sup>1</sup>, राजवान् fkr.

<sup>a</sup> The following seven and a half *ślokas* (29-36<sup>ab</sup>) are not found in A. <sup>b</sup> Referring to the four kings mentioned in v. 13, which in B immediately precedes the present *śloka*. *Rṣamcaya*, however, does not appear in this hymn (cp. below, 33).

<sup>c</sup> This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the *Sarvāṅkramanī* the three kings are the seers of the hymn; and according to the *Āṅgāṅkramanī*, v. 13, 14, Tryarupa and *Trasadasyu* are the seers of v. 27. 1-3, and *Aśvamedha* of 4-6.

■ 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhyah*) in consequence of (their) request (*adhyeṣaṇāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,

आशीरवेणसिन्धो r, आशीरवसिन्धो b, आश्वषसिन्धो fk, आश्वषसिन्धो m¹.—  
अविं br, विं m¹k.—विंशति b, विंशति: m¹rfk.

<sup>a</sup> In RV. v. 27. 1, 2, 3.  
reference is probably to RV. v. 27. 4.  
*śatā ca vimātiṣu* = *gōṣām*.

<sup>b</sup> That is, to the seers to officiate for them; the  
<sup>c</sup> Cp. RV. v. 27. 1, 2: *śatābhiḥ sahasraiḥ* . . .

B 31. (and) a golden wagon with two oxen<sup>a</sup>, king Tryarūṇa gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm¹, सौवर्णं k, सौवर्णं b.—नृपोऽयं r, नृपोऽयं b, नृपोऽयं fk, नृपोऽयं m¹.—अश्वमेधः m¹, अश्वमेधः fk, अश्वमेधः b.—चौर्यां m¹, चौर्यां fb, चौर्यां k, चौर्यां r (RV. v. 27. 5 शतम् . . . अश्वः).—The end of the verse is here marked by ॥ in bfk, not in m¹, nor of course in b d.

<sup>a</sup> Cp. RV. v. 27. 1: *śaravastā* . . . *gōṣā*.

#### 7. R̥ṣamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

वमाव r, वमाव m¹, वमाव bfk.—आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k, आत्मा हि नात्मने r.—अयहीमृपतिर्हविः r, अयहामृपितो हविः m¹, अयहामृपितः हविः r, अयहामृपतिर्हविः b.

<sup>a</sup> This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the *Sarvānukramāṇī* (*nātmātmane dadyād itī sarvāṣv atrīṇaḥ kṣatī*) and in the *Āṅgānukramāṇī* (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāgām*) one and the same person cannot be proclaimed (*na dasyate*) as both giver and receiver.' Cp. *Śaṅgurunīya*, p. 115.

B 33. R̥ṣamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (R̥ṣamcaya)<sup>b</sup>.

अविः सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शाक्यम् m¹, गौरीवीतिमृषिं शाक्यम् b, गौरीवीतिमृषिं शाक्यम् f.—सोऽप्यवाचयत् rn, सोऽप्यवाचयत् bfm¹.

<sup>a</sup> Gauriviti (the reading of bfm¹) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̥ṣamcaya and Babhru are mentioned together (v. 30. 14); cp. *Sarvānukramāṇī* on v. 30: *bābhruḥ r̥ṣamcayo 'py atra rājā stutah*.  
<sup>b</sup> 33-36<sup>ab</sup> are quoted in the *Nītimāñjarī* on RV. v. 30. 15.



B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इसामीबुचि तु सुता r, प्रेतिळामीबुचि तु सुता m<sup>1</sup>, प्रेतीळामीबुचि तु संसुता hd, प्रेतीहामीबुचि तु संसुता r<sup>2</sup>, प्रेतीत्वामि न च्चत्ता सुता br<sup>2</sup>r<sup>5</sup>r<sup>1</sup>, प्रेतीत्वामि न च्चत्ता f.—37<sup>ad</sup> in Bm<sup>1</sup> only.—उद्विबुचि तृतीयायां m<sup>1</sup>, द्वितीयवाक्यथा सुतः r, द्वितीयायां सविता शीनको ब्रवीत् is the whole line in f, and द्वितीयायां शीनकोऽब्रवीत् in b.

<sup>a</sup> Cp. Sarvānukramaṇī on v. 52: *māratap ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutiḥ*: v. 42. 14),

hm<sup>1</sup>bfk have no चो (the pratika of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तुचो. The reading of R, उपेति वाईस्वत्यचुचो चो, makes the first pāda end in the middle of तुचो.—रीङी तु A, रीङी स्वात् f<sup>r</sup>, रीम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapiṇi (considered) Iṣapati, Gālava Parjanya-Agni,

39<sup>ab</sup> is found in bskm<sup>1</sup> only: there is no reference to it in R (though some of his MSS. must have it).—रिता m<sup>1</sup>k, रिता: bf.—इकसति: hd, इचसति: r, इचसति m<sup>1</sup>, इचसति f<sup>k</sup>, इचस b.

40. Yāska<sup>a</sup> thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins<sup>b</sup>.

माद्विच गृह्णति: Am<sup>1</sup>bfk, माद्वत्तोवसनाद्विच r.

<sup>a</sup> RV. v. 42. 14 is not commented on in the extant text of the Nirukta. <sup>b</sup> The Sarvānukramaṇī gives no details about RV. v. 42 except on stanza 11: *ekāduti vaudri*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐह्री परा तु वा hm<sup>1</sup>r, ऐह्रीसावि ते r<sup>1</sup>r<sup>1</sup>, ऐह्रीसावि ते b, ऐह्रीसावि ते f, ऐह्रीसावि ते k (असावि ते is the pratika of v. 43. 5).—धर्म m<sup>1</sup>b, धर्म fkr.—परा-  
जन्ति r, पराजन्त<sup>a</sup> bfk, पराजन्ति m<sup>1</sup>.—41<sup>cd</sup> in Bm<sup>1</sup> only.—The end of the *varga* is here  
marked by ८ in bfk, not in hdm<sup>1</sup>.

### 9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divaukasaḥ*)<sup>a</sup> are praised.

प्रति वां r, प्रति वा b, प्रेत वा fk, प्र तत्त्वसः m<sup>1</sup>.—पूषणं चोर्ध्वं b, पूषणं चोर्ध्वं f, चोर्ध्वं k, पूषणं चोर्ध्वं m<sup>1</sup>, पूषणं वा चोर्ध्वं r.—सुता एति r, सुताविति bfk, सुवा-  
विति m<sup>1</sup>.—This śloka is found in Bm<sup>1</sup> only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *vidus marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Brhaspati<sup>a</sup>,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

43<sup>ab</sup> in m<sup>1</sup> follows 45<sup>ab</sup>.

<sup>a</sup> The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा ईक्ष्मी वा r, सोमी वा ईक्ष्मी वा fk (वा k), सोमी वा ईक्ष्मी वा b, सोमी वा ईक्ष्मी वा m<sup>1</sup>.—प्रजापतेः bfk, प्रजापते m<sup>1</sup>.—कीषीतकिः br, कीषीतकिः fk.

<sup>a</sup> There ■ no statement about this stanza in the *Sarvānukramaṇī*. <sup>b</sup> That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it ■ stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prajāpatyaṇy anirukṣāni parokṣa-vaiśvadevāny avadhīyante*.



B 45. Among these it is spoken of as the third<sup>a</sup>: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)<sup>b</sup>.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम्<sup>r</sup>, इदं पुरम्<sup>bfk</sup>, इदं पुरा<sup>m¹</sup>.—रिति तु<sup>hm¹r</sup>, रिति च<sup>bfk</sup>.—The end of the *varga* is here marked by २ in *bbf*, not in *m¹k*.

<sup>a</sup> That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note <sup>a</sup>). <sup>b</sup> That is, Kaṇṣi-

takī afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

### 10. Deities of RV. v. 51-60.

46. And with three<sup>a</sup> of the four<sup>b</sup> (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)<sup>c</sup> (praises) Vāyu (only)<sup>d</sup>. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn)<sup>f</sup>.

वायवा वाहि<sup>hām¹</sup>, वायवुषीति<sup>b</sup>, वायवुकृति<sup>r</sup>, वायु वृषीति<sup>f</sup>, वायु वृषीति<sup>k</sup>.—  
तुषा<sup>fk</sup>, तुषा<sup>b</sup>, तुषा<sup>r</sup>, तुषि<sup>m¹</sup>, तुषं<sup>hd</sup>.—यसा<sup>br</sup>, यसा<sup>fk d</sup>, यसात्<sup>hm¹</sup>.—Instead  
of this triṣṭubh *r¹r¹d¹r¹* have a śloka, which *m¹* has in addition to it:

यसं चतुर्दशमिति च इन्द्रवायु<sup>¹</sup> बिभिः सुती ।

वायवा वाहि [वि] वायु<sup>²</sup> रचं निवि<sup>³</sup> तु रोदसी ॥

<sup>¹</sup> सुत<sup>m¹</sup>, सु<sup>r¹d¹r¹</sup>. <sup>²</sup> *m¹*, वायुर्वितीत्यवायुसा<sup>r¹r¹r¹</sup>. <sup>³</sup> रचं<sup>lृचि m¹</sup>, रचान्विति<sup>r¹d¹r¹</sup>.

<sup>a</sup> For *trībhīḥ*.

<sup>b</sup> For *caturṣām*. The *it* should follow *ayam*, not *caturṣām*.

<sup>c</sup> Here R has in connexion with his corrupt reading *ṛkṣā* one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkṣā* occurs).

<sup>d</sup> The Sarvānukramaṇī makes no statement about these stanzas.

<sup>e</sup> Cp. 47.

<sup>f</sup> The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised<sup>a</sup>. Now this is the name of the host of the Maruts: they are called Rudras.

क्षेतत्राम<sup>Abk</sup>, क्षेतं गोम<sup>f</sup>, क्षेतत्ता<sup>m¹</sup>, क्षेति नासा<sup>r</sup>.—सुता: A, सुता: B.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)<sup>a</sup>.

गिरयं m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, गिरयं fk, गिरयं hd, गिरिमौ r.—चोमौ ल\* hdr, चोमाव\* bf, चोमाव\* r<sup>5</sup>r<sup>7</sup>.—48<sup>ed</sup> in the text follows the reading of Am<sup>1</sup>; in B (also m<sup>1</sup>) the line has the following form:

चदुत्तमे वृषेऽर्च्ये ईक्षिं च संयुतो वृषे (b, वृषे m<sup>1</sup>fk) ।

\* Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*āgṇim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dyce*: i. o. 1<sup>ab</sup>, 6<sup>cd</sup>, 7<sup>ab</sup>, 8<sup>ab</sup>, Agni being mentioned in these four hemistichs; but Valśvūnara is also mentioned in 8<sup>d</sup>, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyam ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyah*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities\*.

मध्यमा m<sup>1</sup>r, माधमा b, मध्ये मा fk.—This śloka is not found in A, but in Bm<sup>1</sup> only.—The end of the *verses* is here marked by १० in bfk, not in hd; in m<sup>1</sup> it is marked after \*मध्यमौ (48<sup>b</sup>), after which that MS. adds the ■ form of 48<sup>ed</sup>.

\* This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

## 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him\*.

दार्भ्यौ all MSS. and n, दारुभ्यः Sarvānukramaṇī, Śaṅgurusīya, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—श्रुतः hm<sup>1</sup>rns, श्रुतिः bfk<sup>5</sup>r<sup>7</sup>n(gh).—राजाचिन् हdg, राजचिन् m<sup>1</sup>, राजचिन् n, राजचिर् br, राजचिर् fk.

\* This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaṅgurusīya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyana, introduction to RV. v. 61, tells the story in another metrical form. Sieg. Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri<sup>a</sup>, to officiate as (his) priest.

कार्यमर्थं hm<sup>1</sup>rnq, कार्यवत् bfr<sup>6</sup>r<sup>7</sup>.—\*विः स्मृतः fkr, \*वि स्मृतः hm<sup>1</sup>bs.

<sup>a</sup> Śāyana on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

अग्रहृतं hm<sup>1</sup>frq, अग्रहृतं bkn.—आवाचवा° hm<sup>1</sup>r, आवाचवा° f, आवाचस्व° g, आवाचवा° n.—52<sup>ad</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यदि च hdm<sup>1</sup>rbfkn, यदिच Śaḍgurnāśya (one MS. यदि च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>1</sup>.—The end of the *varga* is here marked by ११ in b, not in hdm<sup>1</sup>fk. ■ ■ marked by ११ in h (not in d) after मार्यवा (59<sup>b</sup>), and after 58 in f.

## 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣaḍguruśiṣya, = (and, I believe, m<sup>1</sup>, but I have not specially noted the reading of that MS.), ते महमहं f<sup>k</sup>, ते पुत्रीमहं r. — 56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varṣa* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣaḍguruśiṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अविपुत्रो m<sup>1</sup>fkr<sup>g</sup>, अविपीत्रो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mañjari MSS. <sup>b</sup> As the MSS. do not use the avagraha, *adurbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

|| 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)<sup>a</sup> of the Veda; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda.<sup>c</sup>

नौ तु m<sup>1</sup>n<sup>g</sup>, नौ हि fkr.—वेदसा वा m<sup>1</sup>rn, all MSS. of Ṣaḍguruśiṣya but two (which have वेदसा वा), वेदसा वा f, वेदसा वा k.—तथा m<sup>1</sup>fkrn, three MSS. of Ṣaḍguruśiṣya, तथा four MSS. of Ṣaḍguruśiṣya.—अविर् g, अवि fkm<sup>1</sup>, अवि rn.

<sup>a</sup> This emendation, which I made in Ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarma; cp. my explanatory note on Ṣaḍguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note<sup>2</sup>, would read *ṛṣiṣa mantradṛṣam*, but the two words in agreement would be tautological. <sup>c</sup> Cp. Ṣaḍguruśiṣya, p. 58, note<sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्वाचष्टे स hm<sup>1</sup>r, प्रावीचत्तथा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रावीचत्तत् f, प्रावीचत्तत् k, प्र - चत्त च b; the whole line in Ṣaḍguruśiṣya runs: इति तद्वचनं श्रुत्वा प्रत्वाचष्टे सुविं वृषः । — नौ hm<sup>1</sup>r<sup>3</sup>g, नौ न brn, नौ न f<sup>k</sup>.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यज्ञे hrs, वृत्ते यज्ञे m<sup>1</sup>, यज्ञे वृत्ते b f k n.—कन्वाया h d m<sup>1</sup>, कन्वाया b f k r n g.—  
 जैव न्यवर्तत m<sup>1</sup> r n g, जैवं न्यवर्तत h d, न च विवर्तते f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, न न विवर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumīḥa.

ततश्चो Am<sup>1</sup>, ततश्चु ती b n, ततश्चु तो f k, ततः सुतो r<sup>2</sup> r<sup>6</sup> r<sup>7</sup>.—निवर्त्तान् r, निवर्त्तान् h d, निवर्त्तत B n. The emendation निवर्त्तान् is based on the reading of B, on the necessity of a dual middle form, and the assumption that in A the second त dropped out, and that निवर्त्तान् became corrupted to निवर्त्तान्, as a gerund seemed required for the construction, and आन् is often used thus (see index of words sub voce ān). Then \*मविवा\* became तविताव, which is very pleonastic after ती तु; the causative for the simple gerund is also clearly wrong.—पुमविवाणि b, उमविवाणि n, उमविवापि f k, तवितावणि h d m<sup>2</sup> r.—61<sup>ab</sup> is altogether different in Śaṅgurusīya.—61<sup>cd</sup> is found here in m<sup>1</sup> b f k n; in A this line appears at 80<sup>cd</sup>, where it is repeated in m<sup>1</sup>.—61<sup>ed</sup> ■ not in Śaṅgurusīya.

62. Now the two kings Taranta and Purumīḥa were seers, sons of Vidadaśva. These two kings themselves paid homage to the two seers.

वेददश्वी r n, वेददश्वी f k, वेददश्वी b, वेददश्वी Am<sup>1</sup>: the Śarvānukramanī has वेददश्वी; the form of the name in the RV. is वेददश्वि, while वेददश्वि is not found elsewhere.—वृषती m<sup>1</sup> b r, वृषति: h r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> k, वृषति f.

63. And the king (Taranta) showed the seer's son to his royal consort; and with Taranta's approval she gave manifold wealth,

तं वृष: h m<sup>1</sup> r, वै वृष: b f k r<sup>2</sup> r<sup>5</sup> n.—तरन्तागुमता वैव Am<sup>1</sup> (\*वै h d), तरन्तागुमतेवैव b f k.—आदाह m<sup>1</sup> f k r n g, आदाह h d, आदाह b.—The end of the *varga* is here marked by १२ in b f k, not in h d m<sup>1</sup>.

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī. B Father and son, (thus) honoured by the institutors of the sacrifice, went to their hermitage to Atri.



यस fkr, चास r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यस hdm<sup>1</sup>, यस s, य b.—यस bfrs, चास A.—69<sup>ed</sup>, 70, 71<sup>ab</sup> omitted in n.—सुखा तथा hbfk, सुखानवा m<sup>1</sup>r.—71<sup>ed</sup> omitted in Śaṅgurusīya.—The end of the *varga* ■ here marked by १३ in m<sup>1</sup>bfk, not in hd.

#### 14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वयोभ्यो hm<sup>1</sup>r, स्वयोभ्योऽवमुच्य s, अमुच्य ते स्वकृदिभ्यः r<sup>6</sup>, अमुच्यत स्वकृदिभ्यो fkr<sup>2</sup>n, अमुच्य सुखेभ्यो b. The line in Śaṅgurusīya runs: अथास्य महती अवमान स्वयोभ्योऽवमुच्य ते.—तदा इदुः hm<sup>1</sup>r, इदुसदा bkn, तदुसदा f.—सुमहा-ययाः nss, तु महाययाः hm<sup>1</sup>r, सुमहानयाः B.—Śaṅgurusīya has an additional line after 72<sup>ab</sup>, and Śāyana another after 72<sup>ed</sup>.

<sup>a</sup> Śāyana on RV. v. 61. 17 quotes 73<sup>ed</sup>-79<sup>ab</sup>.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hērk, Śaṅgurusīya (w<sup>1</sup>). स सद्य ऋषिर् f, स सद्य ऋषिर् b, स सद्य ऋषिर् s, प्रादुर्भूतर्षिर् n.—प्रवक्ष्यान् Δ<sup>a</sup>, संदिष्यान् b, दिष्यान् k, दिष्या (गथ<sup>a</sup>) f, विवक्षू rs.

<sup>a</sup> Sieg, p. 53, note <sup>1</sup>, wishes to read *rptm*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṁ me stomam* : v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavīti, he discerning (him) with the eye of a seer,

०त्वाभ्यां Anss, ०सुग्भां b, (सोम)सुग्भां f, (सोम)सुग्भा k.—दीप्ति hm<sup>1</sup>rns, दूप्ति r<sup>2</sup>r<sup>5</sup>s, दीवीं b, दिवीं f, दिषी k.—अयोवक्षत् hm<sup>1</sup>r, अयोवक्षत् bfk, अवेदयत् nss.—तपक्षन्तं hm<sup>1</sup>rs, अपक्षन्तं s, अपक्षन्तीं br<sup>2</sup>r<sup>6</sup>, अपक्षन्तीं f.

<sup>a</sup> Cp. Sieg, p. 53, note <sup>9</sup>, and p. 57, line 2.

75. said, 'Here he dwells' (*ēṣa kṣeti* : v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm<sup>1</sup>r.—प्रबोदितः hrīks, प्रबोदितः b, प्रबोदितः =.

<sup>a</sup> Cp. RV. v. 61. 19: *ēṣa kṣeti rathavītiḥ . . . parvateṣu aparītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

हार्भ्यं hr̥fk, हार्भ्यं b, हार्भ्यं s, हार्भ्यं na.—खितः hdm¹r, खिला Bss.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

### 15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm¹r̥s, संघोक्तम् bfkns.—प्रत्यावधि यत् s, प्रत्यावधि यत् hd, प्रत्यावधि यत् m¹bfk, प्रत्यावधीय four ṣaḍguruśiṣya MSS., प्रत्याविधिपत् two ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, ■ seer yourself, you are, adorable one, the father of ■ seer.

मा च मे hm¹r̥ks, मा च मे b, मे मा च na.—कुपः Bss, कुपः u, कुपाः hm¹r.—खयन्नुविः hm¹rn̥s, खयं चर्विः kr¹r̥¹, खयं चर्वि f, खयं चर्विः b.—मगवन्नुविः hm¹r̥s, मगवन्नुविः fkn, मगवानुविः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

सुयामिद्विभम् hr̥s, सुयामिद्विभम् na, सुया तैःस्त्विति B.—पूजयित्वा खयं hdm¹, पूजयित्वाय तं bfk̥r, चार्चयाना खयं r¹r̥¹.

<sup>a</sup> 79<sup>ad</sup> appears in a modified form in ṣaḍguruśiṣya : the better reading there is *pādyaṛghyamadhuparkam* (instead of *pādyaṛghyam madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viśvataḥ, pādyaḥ, arghyaḥ, ācumanīyaḥ, madhuparkaḥ, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśīyasi, and Taranta, and king Purumīḥa with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*ṛtena* : v. 62-72) are addressed to Mitra-Varuṇa.



मुक्कम् hdkr, मुक्कम् b, मुक्काम् f.—अनुवचि hm<sup>1</sup>r, सोऽनुवचि b, सोऽनुवचि k, सोऽनुवचि f.—80<sup>cd</sup> occurs as 61<sup>cd</sup> in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokaś, and in the present position it would, in keeping with the epic style of the passage, come ■ somewhat like ■ refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm<sup>1</sup>.

\* Sieg, p. 54, note <sup>5</sup>, wishes to read *śukla* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śukla* should have been changed to *śukla*.  
<sup>b</sup> Cp. Sarvānukramapī on RV. v. 62: *matrāvaruṇam vai tat* (vai=5, tat=6).

### 16. RV. v. 73-78. Story of Naptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upanīṣat*) praise consisting of five<sup>a</sup> stanzas (v. 78. 5-9) with a view to childbirth.

गर्भाई hā, गर्भाई fdkr.—यच्चर्चो hm<sup>1</sup>r<sup>3</sup>, यच्चर्चुं fr, यच्चर्च bkr.

\* Cp. Sarvānukramapī: *antyaḥ pañca garbhastāvīṣy upanīṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upanīṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcacasamudāyopadiṣṭatvāt*). According to Śāyana the last three stanzas only (7-9) are *garbhastāvīṣy upanīṣat*. Aufrecht, in his abstract of the Sarvānukramapī, has '5-7': this should be corrected to '5-9.'

82<sup>cd</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)<sup>d</sup>, into a chasm (*rūṣa*)<sup>e</sup> kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* : v. 78).

82<sup>cd</sup>. सप्त कृत्वापराधानि r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, सप्तकृतोऽपराधानि hdm<sup>1</sup>r<sup>3</sup>, सप्तकृतोऽपराधि तु r, सप्तकृतोऽपराधि तु b, सप्तकृतोऽपराधि तु fkr.—83. अविः कृतो r, अविं कृत्वा hdm<sup>1</sup>, अवीं कृत्वा r<sup>1</sup>, अविस्ततो fkr<sup>5</sup>r<sup>1</sup>, अविस्ताता b.—वे सुतिः hdkr, नः सुतम् bfrkr<sup>5</sup>r<sup>1</sup>.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताष्टमे f, तताष्टम k.—84. अवीसे ना r<sup>4</sup>r<sup>5</sup>, अवीसे ह b, अवीसे ह fkr, अवीसे ह r<sup>5</sup>r<sup>1</sup>, अविं से ह hr, अविं से ह d, अविं से ह m<sup>1</sup>.—स्नानं hm<sup>1</sup>r<sup>1</sup>fk, स्निग्धं b, राची (राची) r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—अधारयत् bfrkr, अधारयत् A.

<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>b</sup> This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' <sup>c</sup> That is, commissioned according to the custom of *siyoga*; the verb *kr* being used as above in iv. 110 (*putrikāṃ kr*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vykṣa*). <sup>e</sup> This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*gḥisa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātāḥ*: v. 78. 7-9) is with a view to a child (*garbhā*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the Aśvins<sup>c</sup>.

B This is also recognized (*dṛṣṭam*) as a consecrating prayer for children issuing from the womb (*śravatām*)<sup>d</sup>.

85. समुपुत्त hm<sup>1</sup>bk, समुपुत्त f, समुपुत्त r.—तुचः खखीव m<sup>1</sup>, तुच खखीव hd, विच-  
खखीव b, विच खखीव ik, विचखखीव r<sup>5</sup>r<sup>7</sup>.—वर्माथं hdm<sup>1</sup>, वर्माथं bfr<sup>5</sup>r<sup>7</sup>.—खप-  
तत् hm<sup>1</sup>rb, खपतत् r<sup>5</sup>r<sup>7</sup>, खपतत् f, तपतत् k.—86. त्रिवि खखिभ्यामितरे ऋषी hm<sup>1</sup>r,  
त्रिषावखिभ्यामितरौ ऋषी B.—86<sup>ed</sup>=viii. 66<sup>ab</sup>. This line is wanting in A, but is found  
in m<sup>1</sup> as well as B.—The end of the *śarga* is here marked by १६ in bfk, not in m<sup>1</sup>  
or hd (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Śāyana, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>c</sup> The Aśvins are invoked in these two stanzas. <sup>d</sup> Cp. *Ṛgvidhāna*, ii. 17. 1<sup>ed</sup>-4<sup>ab</sup>, quoted by Śaṅkaraśiṣya, p. 123.

#### 17. Deities of RV. v. 79-87. Khilas.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbhā*)<sup>d</sup>.

तद्वत्त्वात् m<sup>1</sup>, तत्त्वत्त्वात् b, तत्त्वत्त्वात् fk, तत्त्वत्त्वात् r.—जरायुं bm<sup>1</sup>, जरायुं fk,  
जरायुं r.—This śloka is not found in A, but m<sup>1</sup>, as well as B, has it.—87<sup>b</sup>=iii. 76<sup>d</sup>;  
iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>d</sup>). <sup>b</sup> That is, it has also a more general sense; see *bhāva-vṛtta* in the index of words. <sup>c</sup> Which occurs in RV. v. 78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*baṭ* : v. 84) the Middle Earth<sup>a</sup> is praised.

चहेति वे A, चहा चह B.—चकिरति स्वस्तिम् A, तु चकिरति B.—सुता B, तु वाक् A.

<sup>a</sup> In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthānā striyaḥ* : xi. 22-50); see Naighaṇṭuka v. 6.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitah* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgni* : v. 86) is addressed to Indra-Agni.

इयं दुःखमनायनी bf, \*नायिनी kr, दुयं दुःखमप्रशसनम् m<sup>1</sup>.—\*राजे इंद्रा<sup>a</sup> hdb, \*धाव इंद्रा<sup>a</sup> fk, \*राजे चक्रम् r.—इन्द्राग्नी<sup>a</sup> b m<sup>1</sup> B, चक्रमैन्द्रा<sup>a</sup> r.—\*प्रसुतरम् h m<sup>1</sup> r, \*प्रसुच्यते r<sup>2</sup> r<sup>3</sup> r<sup>7</sup>, \*प्रमुच्यते f, \*प्रमुच्यते k, \*प च्यते b.—89<sup>ab</sup> is not found in A, but m<sup>1</sup>, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāga*).

B It is called Evayāmarut<sup>a</sup>, being the antecedent (*prati-pūrvaka*)<sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं न्यङ्गं hr fk, विष्णुनं d, विष्णुं नवं m<sup>1</sup>, विष्णुर्वङ्ग b.—उत्तरम् hr<sup>2</sup>, उत्तरम् dbfkr.—जेह्रे fb, जेह्रे k, जेह्रे r.—90<sup>cd</sup> is not found in A or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn.

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, ■ the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāga*), should be substituted.

91. But the hymn of Fortune (*śrīśukta*)<sup>a</sup> is a benediction : the following six<sup>b</sup> are connected with fortune and sons<sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised<sup>d</sup> (*nipātabhāḥ*) in it.

°वाद्बु hm<sup>1</sup>r, °वाद्दो स्वात् bkr<sup>2</sup>, °वाद्दो स्वा f, °वाद्दास् r<sup>5</sup>r<sup>7</sup>.—श्रीपुत्राणां Abf, श्रीः पुत्राणां r<sup>6</sup>r<sup>7</sup>, श्रीपुत्राणां kr<sup>(2)</sup>.—वद् bkr<sup>5</sup>r<sup>7</sup>r<sup>4</sup>r<sup>6</sup>, तु hdr. — तत्त्वाद्वा° hm<sup>1</sup>r, तत्त्वाद्वा° r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वाद्वा° bkr<sup>2</sup>, (no तत्).—°वक्ष्ययनुदम् hm<sup>1</sup>r, °वक्ष्ययनिर्वादिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °वक्ष्ययनिर्वादि bf, वक्ष्यीं पतेर्वदि kr<sup>2</sup>, °वक्ष्ययनिर्वादि r<sup>5</sup>r<sup>7</sup>.—तव A, तव B.—The end of the *varga* is here marked by १७ in bkr<sup>1</sup>, not in hd.

\* This khila after RV. v. 87 is printed by Aufrecht, RV.<sup>2</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In Rgvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, Rgvidhāna, pp. xxi, xxii. <sup>2</sup> This must refer to the six khilas which follow the *śrīśūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandan samāvidat* (four stanzas), (2) *ciklita yasya nāma* (five stanzas), (3) *mayi ślepo mā vedikā* (five stanzas), (4) *sam sravanta marutaḥ* (five stanzas), (5) *ā te garbhā yonim* (seven stanzas), (6) *agnir ete prathama devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣus ca*.

<sup>3</sup> The last three of these six khilas are mentioned in the next śloka (92), *sam sravanta* being charms for the prosperity of cattle, *ā te* and *agnikā* for the attainment of sons. <sup>4</sup> Under the name of Jātavedas.

## 18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jivaputra<sup>c</sup> (may be) used together as praise (*saṁstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*sam sravanti*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावक्षीवपुत्रो hdm<sup>1</sup>, प्रजावक्षीवपुत्रो r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>bkr<sup>2</sup>, प्रजावान् जीवपुत्रो r, प्रजावान् जीवपुत्रा r<sup>6</sup>. °पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संस्तुतो at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्वः r, पयस्विन्व b, पयस्विन्व fk, सखास्विन्वः hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>.—संस्ववन्तीति hdm<sup>1</sup>rf, संस्ववतीति k, संस्ववतीति h.—92<sup>cd</sup>–102 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jivaputrābhyām haṁke*; cp. Stenzler's note, p. 34; Meyer, Rgvidhāna, p. xxv. <sup>b</sup> This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: 'ā te,' *sapta, prajāvān, garbhārthāstutau*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: 'agnīś, pañca, jīva-putra, āgni-vāruṇam. The first stanza ■ quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraśara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. <sup>d</sup> As all the MSS. agree in reading *sam sravanti itī*, this may be a various reading of the pratika, and not a corruption of *sam sravantu itī*; but the Kashmir MS. of this khila has *sam sravantu* as well as AV. ii. 26. 3, which ■ almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions<sup>a</sup>, in (enumerations of) technical names, in leading ritual forms<sup>b</sup>, a deity is incidentally mentioned (*nipāta-bhāḥ*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

•संखासु देवता hm<sup>1</sup>b, •संखा नु देवता fkr<sup>2</sup>, •संखासु देवता: r.—•वाक्वात् m<sup>1</sup>br, •वाक्वा hdr<sup>3</sup>fkr<sup>2</sup>.—93<sup>a</sup>b=iii. 82<sup>a</sup>b.

<sup>a</sup> Such as the *śrīśūkta*, in which Agni is incidental (see above, 91). <sup>b</sup> Cp. above, iii. 82.

94. (In the case) of the application of ■ formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रयोः fk, मन्त्रप्रयोगमन्त्रयोः hdm<sup>1</sup>r<sup>2</sup>.—•धा-यकाः br, •धागकाः r<sup>2</sup>, •धा - काः f, •धावका k, •धानिकाः hdm<sup>1</sup>r<sup>2</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) ■ to their employment (*viśiṣṭa*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*sam-vijñāna*), may express what is secondary (*guṇa*)<sup>a</sup>.

गुणानिधायकानि r, गुणानिधायकानि b, गुणानिधायकानि hm<sup>1</sup>f.—संविज्ञानं hm<sup>1</sup>bf, संविज्ञानं r.—95<sup>a</sup>d is omitted ■ k.

<sup>a</sup> For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yaś samvijñāna-bhūtaḥ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary<sup>a</sup>: this is (to be) understood.

प्रधानगुणमूताः सुरु r, प्रधानगुणमूता सुरु hdbf.—The end of the *varga* ■ here marked by १८ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned ■ the formulas.

### 19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati<sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सप्त MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति नः सुतम् Śaḍgurnāśya.

<sup>a</sup> The following story, as an introduction to RV. vi, is quoted in the Nītimañjari (97-102) and by Śaḍgurnāśya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bnp, जगामाशरीरिणी hdm<sup>1</sup>rfk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)<sup>a</sup>.

तद्वायुर् hdm<sup>1</sup>s, तद्वायुर् b, तद्वायुर् f, तद्वायुर् kn, तद्वायुर् r.—मासह s, मास hdm<sup>1</sup>r<sup>2</sup>n, मासं fkr<sup>2</sup>, मासं b, मासं r.—विंशो hdm<sup>1</sup>r<sup>1</sup>fk, विंशो b, विंशो n.—अङ्गरेष्वाङ्गिरा hdm<sup>1</sup>r<sup>2</sup>s (Nirukta iii. 17), अङ्गरेष्वाङ्गिरा rn, अङ्गरेष्वाङ्गिरा b, अङ्गरेष्वाङ्गिरा kr<sup>2</sup>, अङ्गरेष्वाङ्गिरा f.

<sup>a</sup> Cp. Nirukta iii. 17 and AB. iii. 34. 1 (ye 'āgārā āsayaḥ ■ 'āgirasō 'bhavaḥ).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुतो s, प्रजापतिं सुतो n, प्रजापतिं तु तो b, प्रजापतिं सु तो hdm<sup>1</sup>r<sup>1</sup>fk.—बृहा बृहा bfrn, बृहा बृहा s (two MSS.), बृहा बृहा s (one MS.), बृहा बृहा k, बृहा बृहा hdm<sup>1</sup>.—मवेह hdm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, मवेह s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhāratī (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तवेत्युतः hr̥bfkn, तवेत्युता m<sup>1</sup>, तवेत्याह a.—प्रजन्मावत b̥fkrn, मावमायां तु १, मावमायां तु h̥dm<sup>1</sup>.—The end of the *varga* ■ here marked by १९ in m<sup>1</sup>b̥fk, not in d.

### Maṇḍala vi.

#### 20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Bṛhaspati was the son of the seer who was born from the coals (Āngiras). Bṛhaspati's (son) Bharadvāja<sup>a</sup>, who is called Vidathin,

विदधीति m<sup>1</sup>fbr̥ḍn, विदधीति h̥drk.

<sup>a</sup> As the account of the sixth Maṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Maṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Āngiras. Now this sixth Maṇḍala is stated to be his and his sons'<sup>a</sup>.

मदत्सावीरु r, मदत्सावीरु b, मदत्सवि f̥k, मदत्सवि h̥d, मदत्सति m<sup>1</sup>.—गुरीर्यस r, गुरीर्यस h̥dm<sup>1</sup>, गुरीर्यस f̥bk, गुरीर्यस r<sup>2</sup>r<sup>3</sup>, गुवन्वस r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सपुषस तु तक्षिद् f̥bkr, सपुषस तक्षितम् A.

<sup>a</sup> Bharadvāja is the seer of the great majority of the hymns of Maṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne* : vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam* : vi. 7-9) to Agni Vaiśvānara.

105. After this (i.e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba* : vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat* : vi. 3. 1) are incidentally mentioned (*nīpātita*).

एकाग्रविंशदेवा r<sup>5</sup>, एकाग्रविंशदेवा b, एकाग्रविंशदेवा f̥kr<sup>2</sup>, एकाग्रविंशतिक्षिद् h̥dr, एकोनविंशतिक्षिद् m<sup>1</sup>.—देवी चौ A, बी देवी B.

<sup>a</sup> This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *ganēpi stutē*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), Now my' (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

ब्रू मे hdr, ब्रू मे m<sup>1</sup>r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, ब्रू मे b, ब्रू मे f, ब्रू मे k.—ब्रूते hr<sup>5</sup>, ब्रूते f<sup>1</sup>k, तु मे hm<sup>1</sup>r.—  
106<sup>ad</sup> is omitted in f<sup>1</sup>k.—The end of the *varga* is here marked by २० in b, not in hdm<sup>1</sup>f<sup>1</sup>k.

<sup>a</sup> 106<sup>ad</sup> ■ quoted by Śāyana on RV. vi. 24. 5 in the following form: *protaye 'nyad* *!! tv ete vaiśvadevyōṣṇaṁ saṁste*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MMS. of the BD. to support this reading, while the *Sarvānukramaṇī* on RV. vi. 21 makes the express statement *avamyekādaśyaṁ vaiśvadevyān*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. *Sarvānukramaṇī*: *brūteyāndrī vāgatyāś ca pādāḥ*.

## 21. Deities of RV. vi. 27, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsarāṇḍasah*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

3 Or else Indra is here predominantly praised, while Vāyu is 'incidental' (*nipātabhāḥ*).

वायुरिन्द्रश्च ब्रूते hm<sup>1</sup>r, वयवायूश्च ब्रूते hr<sup>5</sup>r<sup>1</sup>.—107<sup>ad</sup> omitted in k.—वाय  
or, वाय m<sup>1</sup>f, omitted in k.—107<sup>ad</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this stanza in the *Sarvānukramaṇī*.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya ānayāt*: vi. 45)<sup>b</sup> is (in) praise of Bṛhu<sup>c</sup>.

108<sup>ad</sup> is found in B and m<sup>1</sup> only.—य आनयदिति स्वस्व A, यरीरे वयुरिन्द्रश्च  
n<sup>1</sup>r<sup>1</sup>b<sup>1</sup>f<sup>1</sup>k (वयर् b, वयर् f<sup>1</sup>k).—तुचोऽधीति वृषुसुति: Am<sup>1</sup>, तुचोऽधीति वृषो: सुति: r,  
चिचि वीति प्रियासुति: b, तुचि ताति वृषासुति: f, चिचि तात वृषासुति: k.

<sup>a</sup> The *Sarvānukramaṇī* makes no mention of this triplet. <sup>b</sup> The reading of B (*śariraṁ cakṣur ity asyaṁ*, tree 'dhiṁ brūstutūḥ) would mean: 'The body (is praised) in



the stanza "The eye" (*caṣṣaḥ*), in the triplet "above" (*adāt*) there is praise of Br̥hu.<sup>1</sup> *Caṣṣaḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) ■ has only one stanza (identical with the first in Aufrecht), followed by the words *ya āśayāt parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramanī ■ the beginning of Adhyāya ii it is described with the words: *caṣṣar, akā (= ekā), ātmatutāḥ*. \* Op. Sarvānukramanī: *īre 'nīye bṛbus takṣā datatam*.

109. And Śamyu\* praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svādus kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma<sup>c</sup>.

पितरं kr, पितरं hb, पितरः d.—अंयुच hm<sup>1</sup>r, अंयुच b, चांयुच sk.—गुचखानो m<sup>1</sup>, गुचखानो hdx, गुत्तखानो B.—खचर B, खचर hdm<sup>1</sup>r.—ति तु सीम्यः पदार्थं चतरः hdx<sup>1</sup>r<sup>3</sup>r<sup>0</sup>m<sup>1</sup>, \*सिताः पदार्थः सीम्य एव वा bkr.

\* The heer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised. Ṛṣgurasiya, however, remarks that according to a Vedic authority Br̥hu was a relative (*bandhu*) of Śamyu.

<sup>b</sup> That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. \* The reading of A agrees in matter with the Sarvānukramanī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcagocāḥ samyāḥ*) agrees more closely with that of the Sarvānukramanī: *pañcagocāḥ samyāḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)<sup>a</sup> they are stated to be Anupāniyā stanzas addressed to Indra.

110<sup>ab</sup> is nearly identical with 107<sup>ad</sup>.—इक्ष्सीत्रो b, इक्ष्सीत्रा f, इक्ष्सीत्रा k, इक्ष्सीत्र<sup>a</sup> r, इक्ष्सीव m<sup>1</sup>.—विपातनीषाः b, विपातनीषाः sk, विपातिन m<sup>1</sup>, विपातोऽयं r.—अयनो b, अयनो m<sup>1</sup> bkr.—110 is found in B and m<sup>1</sup> only.

<sup>a</sup> In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as anupāniyā stanzas to Indra: *svādus kilāyam madhumāh atāyam ilindrasyatadrir anupāniyāḥ sapasati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Br̥haspati, the last verse (*pāda*) Indra.

गुतीयसु लिङ्गम् hm<sup>1</sup>r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, गुतीवोऽसौदिङ्गम् bkr, गुतीवोऽसौलिङ्गम् r.—The end of the *varga* ■ here marked by २९ in bfm<sup>1</sup>, not in hdk.

\* 111<sup>ab</sup> is quoted by Śaṅgurunīya on RV. vi. 47.   <sup>¶</sup> The reading *ṛṣiyas te tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

## 22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vīḍvaṅgaḥ*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāva-vṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं वनस्पते हृदम<sup>1</sup>, परं वन b, परं वनस्पते f, परं वत k.—अवसु तिस्रसु हृदम<sup>1</sup>, अवसु तिस्र b, अवसु तिस्रो f.—With 112 begins a lacuna of fifteen ślokas (112–126) in B; cp. Sieg. Sagenstoffe, p. 39.

\* See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅgurunīya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31<sup>cd</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the *Ṛṇapāṇi* hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Prṣṇi is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>cd</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m<sup>1</sup>:

113<sup>c</sup>. त्वयः परो b, त्वयः ॥ पुरो f.—मावतः bfk.—पुत्रिसूते b, पुत्रिसूते f, पुत्रिसूते k.—In hdm<sup>1</sup> the whole pāda reads आदित्यो वा मवतः पुत्रिसूते । आदित्यो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. वृषः परो b, वृषा परो f.—वैशदेव fb, वैशदेवं k.—In hdm<sup>1</sup> this pāda reads प्रगायन्तव वज्रह्वतोऽथः ॥

\* There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140.   <sup>¶</sup> Cp. Sarvānukramaṇi: *ṛṇapāṇikāya prāśastikam*; see Śaṅgurunīya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Prāni (22)<sup>b</sup>.

114<sup>a</sup>. वा खाद् fb, वा खा k.—This pāda in hdm<sup>1</sup> reads वा मा पूषन्निति पौष्ण-  
क्षतक्षत् = 114<sup>b</sup>.

114<sup>b</sup>. वा मो पूषन्निति पौष्णक्षतक्षत् b, वा मो पूषन्निति पाष्णक्ष तक्षत् f, च मो  
पूषन्ति चो पाष्णक्ष तक्षत् k.—This pāda in hdm<sup>1</sup> reads तृचः परो माक्षतः पुन्निसूति = 113<sup>c</sup>.

114<sup>c</sup>. तच विखात् fk, तच विखाद् b.—This pāda in hdm<sup>1</sup> reads आदिहो वा  
माक्षत एव वा खाद् = 114<sup>a</sup>.

114<sup>d</sup>. अक्षरपुष्पोः b, पुष्पुलोः f, पुलोः k.—कीर्तिना पुष्पये च b, कीर्तिता त्रिषाक्षयि  
च fk.—This pāda in hdm<sup>1</sup> reads अक्ष्वा सुमुखीर्तिता पुष्पये वा ||—The end of the *varga*  
is here marked by २२ in hbf, not in dk.

\* The only practical difference between the above statements about RV. vi. 48 and  
those of the *Sarvānukramanī* is, that in the latter the option of *Hāgoktādevatā* includes  
stanza 13. Cp. BD. vol. i, p. 122, note <sup>c</sup>. <sup>b</sup> Śaṅkaraśaṅkara remarks that the wording of  
the *Sarvānukramanī*, *anyā dyāvābhūmī vā prāner vā*, is in imitation of another *Anu-*  
*kramanī*: the passage meant is undoubtedly BD. v. 114<sup>d</sup>.

### 23. Deities of RV. vi. 49-52.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-  
52) are addressed to the All-gods: the second stanza (vi. 49. 2)  
(praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5)  
the Aśvins, but the seventh here praises Vāc (49. 7), the eighth  
49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭr, 'Of the world' (*bhuvanasya*:  
49. 10) Rudra, then the two next (49. 11, 12)

116. सोम्यन्तु तु सप्तमी hdm<sup>1</sup>, सोम्यन्तु चाधीरवी b, सोम्यन्तु चाधीरवी fk (i.e. पाधी-  
रवी, the *pratika* of vi. 49. 7).—सोम्यन्तरे hdm<sup>1</sup>b, सोम्यन्तरे k.

117. are addressed to the Maruts. (With) 'Who the spaces'  
(*yo rajāmsi*: vi. 49. 13) the seer sang of Viṣṇu<sup>a</sup>. 'To' (*abhi*:  
vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is ad-  
dressed to Savitr. There is one to Rodasī (vi. 50. 5), one to Agni  
(9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50.  
9, 10)<sup>b</sup>.

माक्ष्णी चो hd, माक्ष्णी चो b, माक्ष्णी चो m<sup>1</sup>, माक्ष्णी (no चो) fk.—अनापुषि: hd,  
अनापुषि: m<sup>1</sup>, अनापुषि: b, अनापुषि: f, अनापुषि: k.—अक्षोति स b, अक्षोति च

f, चक्षीद्राणि च k, चक्षिर्बुध्वा<sup>1</sup> hm<sup>1</sup>, चक्षिर्बु<sup>1</sup> d.—रोदसाभिपुताचिनी b, रोदसाभिपु-  
ताचिनी h d f, रोदसाभिपुताचिनी k, रोदसाभिपुताचिनी m<sup>1</sup>.

\* The Sarvānukramagī gives no details for RV. vi. 49.      \* Both 50. 9 and 50. 10 begin with *uta*, and as this *pratika* is placed between *āg-eyi* and *āvinī*, it is probably meant—*dehali-dīpa-nyāyena*—to refer to both. There is no *pratika* for *raudasi*, for as *Rodasi* is mentioned in 5 only, the *pratika* ā (50. 4, \* as well as 6) would not apply here also.—The Sarvānukramagī gives no details for vi. 50.

118. 'O Agni and Parjanya' (*agniparjanya* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas 'Upward that' (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya<sup>b</sup>. 'We' (*vayam* : vi. 53-56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

वीर्यो वीरु ऋद् b, वीर्यो वीरु ऋद् f k, वीर्यो वीरु ऋद् h d m<sup>1</sup>.—The text of 118<sup>a</sup> follows h d m<sup>1</sup>, वयं पौष्णानि च चक्षिर्बुध्वा<sup>1</sup>पुनोत्तमं b, वयं भेषुचोत्तमं f, वयं भेषुच-  
चोत्तमो k, that is, probably = वयं पौष्णानि पक्षि[ता]भ्येन्द्रा<sup>1</sup>पौष्ण-पुनोत्तमम्, 'there are five hymns to Pūṣan beginning "We" (53-56, 58), the last but one (57) being addressed to Indra-Pūṣan.' The meaning would thus be identical with that of the reading in the text.

\* No reference to this stanza in the Sarvānukramagī.      \* The Sarvānukramagī makes no mention of these two stanzas.

B 119. Some declare the stanza 'Him chief of charioteers, with braided hair' (*rathitumam kapardinam* : vi. 55. 2) to be addressed to Rudra.

'I will now proclaim' (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. 'She' (*iyam* : vi. 61) is addressed to Sarasvatī; 'I praise' (*stuṣe* : vi. 62)

119<sup>a</sup> \* found \* h f k m<sup>1</sup>, not in h d.—रेव्या<sup>1</sup> b f k, रेव्या<sup>1</sup> h d.—The end of the *sarga* is here marked by २३ in b f h, not in d k.

#### 24. Deities of RV. vi. 63-74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but 'A wonder now' (*vapur nu* : vi. 66) is addressed to the Maruts.

\* And in the couplet 'Unto' (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the Aśvins.

वीषसे चैव hdm<sup>1</sup>, वीषसे वीषोद् b, वीषसे वीषेद् fk.—तु वपुर्विति hd, तु पुनर्विति m<sup>1</sup>, स्थादपुर्णं तत् b, स्थादपुर्णं तत् f.—120<sup>c</sup> d in bfk only.—विष्वां fk, स्त्रिष्वां b.—रार्क्षं b, रार्क्षानं fk (cp. vii. 44).

\* There is no stanza beginning with *aps* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśveṣām vaḥ satām*: vi. 67). 'Obediently' (*śruṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समेद्वा° hd, ससेद्वा° b, सं वामिद्वा° f.—वरम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Bṛhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितिष्वालोमी hd, सवितिष्वालोमी m<sup>1</sup>, सवितितीक्ष्णो सोमो bfk.—ती क्षुती b, ता क्षुती fk, संक्षुती hdm<sup>1</sup> (cp. 118<sup>a</sup>).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)<sup>a</sup>.

सर्वेषां चक्रवर्तिनाम् fk, सर्वेषां चक्रवर्तिनाम् m<sup>1</sup>, पूर्वेषां चक्रवर्तिनाम् b.—This śloka is found in bfk m<sup>1</sup>, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

\* This śloka is meant to explain the expression *sepṭa ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

## 25. RV. vi. 75: Story of Abhyāvartin and Prastoka Śrījaya.

124. Abhyāvartin Cāyamāna<sup>a</sup> and Prastoka, son of Śrījaya<sup>b</sup>, having been conquered in fight by the Vārasīkhas<sup>c</sup>, came to Bharadvāja<sup>d</sup>.

वार्जयः hdm<sup>1</sup>, वर्जयः d, वाजयः f, वार्जयः n, वाजयः k, माव्ययः b.—वाजयमनुर् kn, वाजयमनु f, वाजयमनो b, वामियमनुर् hdm<sup>1</sup> (this would make a pāda of nine syllables).—वारशिखीर् n, वारिशिखीर् hdm<sup>1</sup>, वारशिखीर् f, वारशिखी k, तारशिखी b.—युधि hdm<sup>1</sup>n, युधि fk, युधि b.

\* Cp. RV. vi. 27. 5, 8.

<sup>b</sup> Cp. RV. vi. 27. 7; vi. 47. 22, 25.

<sup>c</sup> This is the

form of the name in RV. vi. 27. 45.

<sup>d</sup> This *varga* (124-128) is quoted in the Nīti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him : 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभियव्योचतुसी h m<sup>1</sup> k, अभिवव्य ततसी b.—तं h m<sup>1</sup> b, तु f k n.—प्रसाया<sup>a</sup> h m<sup>1</sup> b f k, प्रव्या<sup>a</sup> n.—वारशिखिर् n, वारशिखिर् b, वारशिखिर् f k, वारिशिखिर् h d m<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).<sup>1</sup> That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

अववन्तु n, अववन्तु h d m<sup>1</sup>, वेववन्तु k, वेववन्तु f, वेववन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu : 'Make these two kings unassailable to their enemies.'

ती हु h d m<sup>1</sup>, तु ती b f k n.—कुर्वीतो h d m<sup>1</sup> n, कुर्वीतो b f r, कुर्वीतो k, कुर्व r<sup>6</sup> r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya* : vi. 75).

जीमूतसीति b k r n, जीमूतसी h d r<sup>6</sup>, जीमूतीचि r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—पुचन्ति<sup>a</sup> h m<sup>1</sup> r, पुचन्ति<sup>a</sup> f k n, पुचन्ति<sup>a</sup> b.—\*नान्यमन्त्रयत् b r n, \*नान्यमन्त्रयत् h d, \*वा च मन्त्रयत् f k.—The end of the *varga* is here marked by २५ in b f k, not in h d.

## 26. Deities of RV. vi. 78 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

अनुवच A, अनु कीति B.—द्वितीया तु h m<sup>1</sup> r, द्वितीया च b f k.—\*मन्त्रिणी A f k, \*मन्त्रिणी b.

<sup>a</sup> The genitive *dhanuṣaś* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhiṃantrīṣi* to be supplied from *jyābhimantrīṣi*. <sup>b</sup> This *varga* (129-133) is quoted in the *Nīlmañjarī* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

चक्रादीं चतुर्थी A, खीति चतुर्थी Bn.—तु hdm<sup>1</sup>, तु b, च r<sup>1</sup>r<sup>2</sup>1<sup>4</sup>, चक्र fkrn.—सारथिं hdm<sup>1</sup>rbfn, सारथि k.—संयुताः hm<sup>1</sup>r, तु युताः bn, न युताः k, न युताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

चक्रां तु hm<sup>1</sup>r, चक्रान् b, चक्रां f. —खीति चा<sup>0</sup> rn, खीत्ता<sup>0</sup> hdm<sup>1</sup>, खीत्ता<sup>0</sup> f. k.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

वैकादशी hm<sup>1</sup>r<sup>2</sup>, इयुधिं वैकादशी r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, इवैकादशं b fkr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15<sup>c</sup>).

दिग्ध r, दिग्ध hdm<sup>1</sup>, दिग्ध b, दिग्ध f, दिग्ध k.—इयुः युतः r, इयु युतः hdm<sup>1</sup>r<sup>2</sup>k, इयु चावः f, इयु युतिः b.—चक्रोमुखी hm<sup>1</sup>rb, मुखी f. —तु चर्यैः खं hdm<sup>1</sup>r, चर्यैः खं b, चर्यैः खं f. k, चर्यैः खं r<sup>2</sup>.—परं hdm<sup>1</sup>b fkr<sup>2</sup>, परं r.—The end of the *varga* is here marked by २६ in m<sup>1</sup>bf, by १६ in k, not at all in hd.

## 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19<sup>a</sup>) the seer utters prayers on his own behalf.

134. चोक्तानां B, चोक्ताना A.—युद्धादेः hdm<sup>1</sup>r, युद्धादेः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, योद्धादेः r<sup>2</sup>, योद्धादे f. k, योद्धादे b.—चक्रवत् तु hdb, चक्रवत् तु f. k, चक्रवत् च r.—चक्रवत् A, चक्रवत् m<sup>1</sup>, चक्रवत् b, चक्रवत् f. k, चक्रवत् r.

135. युद्धोद्गच्छन् Am<sup>1</sup>, देविमुत्तमा r, देविमुत्तमा bf, दीविमुत्तमा k.—चक्रि m<sup>1</sup>b fkr<sup>2</sup>, चक्रि hdm<sup>1</sup>r.—चक्रि चक्रिः hdm<sup>1</sup>r, चक्रिचक्रिः b f. k.

136. \*Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasikhas.

वारशिखान् bn, वारेशिखान् hd, वारिशिखान् m<sup>1</sup>, (पुन)वारशिखान् f, (पुनर)वारशिखान् k.

\* This and the following two śloka (136-138) are quoted in the Nītimāñjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyaṭ te* : vi. 27. 4-7) Bharadvāja praised (Indra) from ■ desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतकमी m<sup>1</sup>b fkn (agbm), च तिक्मी n (bc).—\*काव्यया m<sup>1</sup>b fkn, \*काव्या r.—मिनुडाव m<sup>1</sup>fkr (Sarvānukramāṇī on vi. 75), पि तुडाव b, हि तुडाव n.—This and the following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

चमेव m<sup>1</sup>b fkn, कासाव r.—हर्षपीया f, हर्षपीया b, हर्षपीया r, हर्षपीया k, हर्षपीया m<sup>1</sup> (हरियूपीया RV. vi. 27. 5).—अचानेवान् m<sup>1</sup>rn (m), जिचानेवान् f, जिचानेवा b, अचानेवा n.—हवीपतिः bn, हवीपतिः fkr.—The end of the *varga* ■ here marked by २७ in f, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of 136 (after प्रति).

### 28. Story of Cāyamāna and Prastoka (concluded).

139. \*Now these two, Abhyāvartin and Sārājaya, having conquered the Vārasikhas, gave manifold wealth to their preceptor Bharadvāja.

तो तु Am<sup>1</sup>, एवं Bn.—ततो Am<sup>1</sup>f, तान् r, wanting in b.—आवर्त्तिसार्जयो hm<sup>1</sup>r, आवर्त्तिसार्जयो b, आवर्त्तिसार्जयो f, आवर्त्तितः शशी k, प्रसोक्तः शार्जयो नृधि n.—ददतुर्विविधं वसु hm<sup>1</sup>r b f, विविधां दक्षिणां ददौ n.

\* This and the following śloka are quoted in the Nītimāñjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga<sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas)<sup>b</sup> 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दयान् Am<sup>1</sup>, द्यौ च B.—तदे A, तस्य B.



\* Garga, son of Bharadvāja, is stated by the Sarvānukramaṇi to be the seer of RV. vi. 47. and Pūyū, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārṣānukramaṇi vi. 6, 8. <sup>b</sup> Though the number of stanzas is not mentioned, the plural *ślokaḥ*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇi) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m<sup>1</sup>, but only in bfk r<sup>2</sup> r<sup>3</sup>: after it bfk repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn<sup>a</sup> are occasionally<sup>b</sup> (*prasāṅgāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāḥ*) in praise (*stutau*)<sup>c</sup>.

प्रसङ्गात्विह m<sup>1</sup>, प्रसङ्गात्विह A, प्रसङ्गात्विह b, प्रसङ्गात्विह f, प्रसङ्गात्विह k, प्रसङ्गात्विह r.—राथीतर सुती bdm<sup>1</sup> r<sup>1</sup> r<sup>2</sup> r<sup>3</sup>, राथीतर सुतः b, भारथीतर सुतः f, भारथीतर सुतः k, राथीतर सुतः r.—The end of the *varga* is here marked by २८ in m<sup>1</sup>fk, by २० corrected to २८ in b, not at all in hd.

<sup>a</sup> That is, RV. vi. 75, as the one under discussion. <sup>b</sup> That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Maṇḍala vii.

#### 29. Pedigree of Vasiṣṭha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marici, Marici's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa:

मारीचः m<sup>1</sup> rbn, मारीचिः hdkf.—सुविः A, मवत् B.—जाया hm<sup>1</sup> r bfk, जाता r<sup>1</sup> r<sup>2</sup> r<sup>3</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nītimāñjarī on RV. vii. 104. 16.

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काया r, दनुजाया m<sup>1</sup>, दनुजाया f, दनुजाया k, दनुजाया b, दनुजाया n (दनुजा g, दनुजी m, दनिया b).—सिंहिका मुनिः r, सिंहिका मुनिः m<sup>1</sup> kr<sup>2</sup> n, सिंहिकाविनी f, सिंहिकाविनी b, सिंहिकाविनी n(g).—क्रोधावधा r, क्रोधावधा fm<sup>1</sup> n, क्रोधावधा b, क्रोधावधा k.—वरिष्ठा bk r n (gh), वरिष्ठा n.—सुरमिर् b n, सुरमिर् f, सुरमिर् k, चतुर्मिर्

m<sup>1</sup>.—विनता m<sup>1</sup>bn, विनता fk.—This śloka and 145<sup>ab</sup> are wanting in A, but they are found in ■ and m<sup>1</sup>.

\* The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>d</sup> are the same as those given in Mahābhārata i. 2580, with the exception of Varīṣṭhā and Surabhī, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows:

*aditir dītir danuṣ kālā dandyaṣ śṣṭhikā tatā,  
krodhā pradhā ca vīṣṭhā ca vinatā kapilā munī,  
kadṛś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Op. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

■ 145. and Kadrū by name: (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रुक्षेवेति bm<sup>1</sup>n, कद्रुक्षेवेति kr.—सुराक्षि hm<sup>1</sup>r, सुरा: सिद्धा: bn, सुरा सिद्धा fk.—145<sup>d</sup>=vii. 68<sup>b</sup>.

146. Birds, Pisācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup>r, नाम fkn, नीम b.—द्वादशा\* Bn, द्वादशी A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

\*र्धमाश्व r, \*र्धमाश्व fk, \*र्धमांश्व m<sup>1</sup>bu.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २९ in bfk, not in m<sup>1</sup> (nor in hd, as the śloka ■ wanting in these MSS.).

### 30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तप्त्रश्च hm<sup>1</sup>r, जज्ञति dr<sup>b</sup>, जज्ञिःच n, जज्ञोःच fk.—मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm<sup>1</sup>, मित्रश्च वरुणः सह r, मित्रश्च वरुणश्च सह k, मित्रश्च वरुणे सह b, मित्रश्च वरुणश्च च r<sup>1</sup>r<sup>b</sup>, वरुणः सह ,<sup>2</sup>r<sup>3</sup>.

149. <sup>a</sup> Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused <sup>b</sup>. It fell into a jar containing water that stood overnight.

सद्ये ns, सद्ये ABm<sup>1</sup>. — तत्कुम्बे hr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>ns, तः कुम्बे m<sup>1</sup>k, त कुम्बे f, तत्कुम्बे b, कुम्बे तु r. — जपतद् hm<sup>1</sup>rs, जपतद् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, जपतद् b.

<sup>a</sup> The following passage (149-155<sup>ab</sup>) is quoted by Śāyana on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.).

<sup>b</sup> Cp. Nirukta v. 13: *tasyā darśanān mītrā-caruṇayo retas caskanda*; also Sarvānukramapī i. 166: *mītrāvaruṇayor dīkṣitayor urvaśīm apsarasaṃ dṛṣṭvā vāsatiṃre kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya <sup>a</sup> and Vasiṣṭha, there came into being.

<sup>a</sup> On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground <sup>a</sup>;

पतिते मुनि m<sup>1</sup>r<sup>5</sup>kn, पतितं रेतः bs. — जलयेऽच m<sup>1</sup>bkr, जलये च s. — संभूत जनि m<sup>1</sup>rs, संभवूर्वावि<sup>a</sup> n, स भवूर्वावि<sup>a</sup> bk, स भूर्वावि<sup>a</sup> f. — This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152<sup>ab</sup>).

■ 152. while Agastya was produced in the jar, (and) Matsya <sup>a</sup>, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महाशुतिः hrs, महाशुतिः n, महः fk, महाशहा m<sup>1</sup>. — महाशहाः A, महातपाः Bns. — 152<sup>ab</sup> is found in B and m<sup>1</sup> only. — The end of the verse is here marked by ३० in hm<sup>1</sup>fk, not in bd.

<sup>a</sup> Cp. Sieg, Sagenstoffe, p. 106, note <sup>2</sup>.

### 31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya <sup>a</sup>; or else (because) the seer was born from a jar <sup>b</sup>. For measurement is made with a jar also :

हि मीयते hm<sup>1</sup>r<sup>5</sup>ks, महोचते b, (कुम्बे जायी)ह मीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — 153<sup>cd</sup> is omitted in n.

<sup>a</sup> In RV. vii. 33. 13 *Māna* appears to be a name of *Agastya*; cp. *Siag*, *Sagenstoffe*, p. 106, note <sup>1</sup>, and p. 108, top. <sup>b</sup> That is, *Agastya* was called *Mānya* either because he was *śamyamātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāna*) is indicated.

Then, as the waters were being taken up (*grhyamāna*), *Vasiṣṭha* was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

‘धातुं तु hm<sup>1</sup>rbfk, ‘धातुं च a.—सपत्ते br<sup>1</sup>r<sup>1</sup>:<sup>6</sup>ns, सपत्ते [k, सपत्तम् hdr, (परिमाणं तु)सपत्तम् m<sup>1</sup>.

<sup>a</sup> This is analogous to the lotus of *Brahmā*.

155. There on every side the All-gods supported the lotus<sup>a</sup>. Arising out of that water he (*Vasiṣṭha*) then performed great austerity.

सर्वं पुष्करं तच्च Am<sup>1</sup>, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च bfk, सर्वतः पुष्करं तं हि s.

<sup>a</sup> Cp. RV. vii. 33. 11: *viśve devāḥ puṣkara tvādadanta*; explained by *Yāska*, *Nirukta* v. 14, with the words: *sarve devāḥ puṣkara tvāgdhārayanta*; cp. *Roth*, *Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇatah*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw *Indra* who was invisible to (other) seers.

शैब्यकर्मणः hm<sup>1</sup>r, शैब्यकर्मणः b, शैब्यकर्मणा fr<sup>5</sup>r<sup>7</sup>, शैब्यकर्मणि k.—हीम् hm<sup>1</sup>r, शैब्यं br<sup>5</sup>r<sup>7</sup>, शैब्यं fk.

157. The Lord of Bay Steeds (*Indra*) then proclaimed to him (that he should receive) shares in *Soma*.

■ For this appears from the *Brāhmaṇa* (passage) ‘The seers (saw not) *Indra*’ (*ṛṣayo vā indram*)<sup>a</sup>.

सोमभागागच्छ Am<sup>1</sup>, सोमभागांस्तत् B.—ब्राह्मणास्तत् m<sup>1</sup>r, ब्राह्मणा तद् bfk.—157<sup>ed</sup> ■ found in B and m<sup>1</sup> only.—The end of the *verse* ■ here marked by ३९ in m<sup>1</sup>b, by ३० in fk, not at all in hd (as the last line ■ wanting in these MSS.).

<sup>a</sup> TS. iii. 5. 2<sup>1</sup>: *ṛṣayo vā indram pratyakṣam nūpaśyan*; *taṁ vasiṣṭhaḥ pratyakṣam apaśyat* . . . *taṁai etānt stomabhūgām abravīt*.

## 32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठश्च B, वसिष्ठश्च वसिष्ठश्च Am<sup>1</sup>.—ब्रह्मकर्मणि hm<sup>1</sup>bfk, वे ततोऽभवन् r.—वसिष्ठु hm<sup>1</sup>r, वसिष्ठु b, वसिष्ठु fk.—दक्षिणीयतमासत्ता Am<sup>1</sup>, दक्षिणीयासतो भवत् fk, दक्षिणीयासतोऽभवत् b, दक्षिणीयासतोऽभवत् r.

<sup>a</sup> Op. RV. vii. 33. II: *uta gṛi mātṛōvareṣo vasiṣṭhagruvāsyā brahman manaso 'dhi jātaḥ*; TS. III. 5. 2<sup>1</sup>: *tasmād vāsiṣṭho brahmā kṛyāḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽवापि Am<sup>1</sup>, अवापि B.—सदस्याः सुबु A, सदस्यास्त्रिह B.—कर्हिचित् Ah, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m<sup>1</sup>, पूजयेद् B.—माहविषी मुतिलिपयम् Am<sup>1</sup>, मुजार्थं माहवी मुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen<sup>a</sup> hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āpṛī stanzas.

गुहावापिन् hdm<sup>1</sup>, गुहाव वापिन् r, गुहाव वापिन् bfk.—स्वपिन् hdm<sup>1</sup>, no तु in bfk r (स्वपिन्).—आप्यस्य hdm<sup>1</sup>r, आपिष्यु fk, आपिष्यत् b.

<sup>a</sup> That is, vii. 1-17, deducting vii. 2 as an Āpṛī hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājah*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*na kiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* ■ here marked by ३२ in m<sup>1</sup>bfk, not in hd.

## 33. Deities of RV. vii. 33–38.

163. is proclaimed by Vasiṣṭha, as well as in the four<sup>a</sup> (stanzas) 'Two from the grandson' (*dve naptuh*: vii. 18. 22–25). 'White-robed' (*śvityaṇcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिश्च A, चतुर्भ्यः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm<sup>1</sup>r, संवादे सूक्तमिहै fkr<sup>2</sup>, संवादमिहै सूक्तं r<sup>2</sup>r<sup>1</sup>.—चित्रं चक्षु hḍ, चित्रं चक्षु r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, चित्रं चक्षु b, चित्रं तत्तु r, क्षति चक्षु f, क्षतिक्ष k.

<sup>a</sup> The masc. *catarbhiḥ*, as in several other passages, being used for the fem. *cataribhiḥ* (see index of words under *cater*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34–37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)<sup>a</sup>.

तच्च तु Bhdm<sup>1</sup>, याचि r.—अहिं तच्च hm<sup>1</sup>r, अहिं देवं bfk.—मा नोऽहिर् hdm<sup>1</sup>r, मा नोऽहि b, मा नोऽहि fkr.—बुध्नम् hdb, बुध्न m<sup>1</sup>r, मध्यम् fkr.

<sup>a</sup> The reading adopted in the text is supported by the *Sarvāukramapī*: '*abjām*' *aher*, *ardharca uttaro* '*ahibudhnyāya*'.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes<sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air<sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः संहन्ति fkr.—मेघान्स r, मेघांस b, मेघांसि m<sup>1</sup>, मेघांसि fkr.—एति वा bkr, एवति वा f, एतीता m<sup>1</sup>.—तेषु मध्यमः r, तेषु मध्यमः m<sup>1</sup>, तेषमधीनः b, तेषमधीनः fkr.—बुध्ने हि bf, - हि k, बुध्नेति r, बुध्ने हि m<sup>1</sup>.—This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* ■ Nirukta ii. 17 is derived from *ayama*, 'going,' or *āhanti*: *ahir ayanād. etiṅtarikṣe . . . nirhrasitopasarge āhantiṣṭi*. <sup>b</sup> Cp. Nirukta x. 44: *yo'kṣa sa budhnyo. budhnam antarikṣam, tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam naḥ* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>a</sup>) is addressed to Bhaga, so a sacred text (states).

सुते hm<sup>1</sup>r, सुते bfr<sup>2</sup>r<sup>5</sup>.—देवतः hdm<sup>1</sup>, देवतः B, देवताः r.—धर्षय भगो hm<sup>1</sup>r<sup>3</sup>B, धर्षय पादो r.—इति सुतिः m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति सुतः hdr<sup>2</sup>, इति सुतिः bk.—167 in r reads प्रथमायामृचि सुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m<sup>1</sup>bf, not in hdk.

#### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5<sup>a</sup>)<sup>a</sup> has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>a</sup>), so also is 'Now Bhaga' (*nūnam bhagaḥ* : vii. 38. 1<sup>a</sup>)<sup>b</sup>:

तृतीयोऽथ hm<sup>1</sup>r, तृतीयोऽथ bfk.—पञ्चमामहिदेवतः Am<sup>1</sup>, प्रथमायामृचि सुतिः bfk, प्रथमायामृचि सुतः r.—168<sup>a</sup> is wanting in A and m<sup>1</sup>.—यूनं भगो m<sup>1</sup>r, जगं भगो b, जगं भगो न भगो f, न भगो न भगो k.

<sup>a</sup> There is no reference to this pāda in the *Sarvāukramanī*. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next *śloka*).

B 169. according to (the stanza) 'May that Savitr produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्व f.—पञ्चोर्ध्वः Am<sup>1</sup>r<sup>2</sup>, पञ्चोर्ध्व r, पञ्चोर्ध्व b, पंचार्ध f, पंचार्ध k.—पञ्चर्चो भगदेवतः Am<sup>1</sup>r<sup>2</sup>, पञ्चर्चो भगदेवताः r, पञ्चार्चो भगदेवताः b, पंचार्चो भगदेवतः fk.—169<sup>a</sup> is wanting ■ A and m<sup>1</sup>.

<sup>a</sup> The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāṣe savāti savitā bhagaḥ*.

<sup>b</sup> ■ is perhaps owing to this remark that the *Sarvāukramanī* states the deity of RV. vii. 38. 6<sup>a</sup> to be Savitr or Bhaga: *bhagam itī bhāgo vārikarṣaḥ*.

170. (beginning) 'Winning at morn' (*prātarjitam* : vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*draṣṭṛ*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ* : vii. 41. 1)<sup>c</sup>.

उपसांवा h m<sup>1</sup>, उदासांवा b, उदासांवा f, उदासांवा k (सर्वानुक्रमानि), उपसोऽवा r.—इष्टुषो वाशिरेव च b, तष्टुषो वाशिरेव वा f, तष्टुषो वाशिरेव च k, इष्टुषो वाशिरेव वा r.<sup>d</sup> इष्टु ऋषेभ्योऽग्निं वा m<sup>1</sup>, इष्टुं सौत्वाग्निरेव वा b d, इष्टुं सौत्वाग्निरेव वा r.—प्रातरिक्षां सवनेव h m<sup>1</sup> r, प्रातरिक्षां भाभीनेव b r<sup>d</sup> r<sup>d</sup> r<sup>d</sup>, प्रातरिक्षां भाभीनेव f k.

<sup>a</sup> *Āśir* for *Āśir* on account of the metre. <sup>b</sup> Cp. *sa upāsāḥ . . śchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. <sup>c</sup> Whereas according to 169 this stanza would be addressed to the All-gods; cp. *Sarvānukramanī*: *ādyaḥ kīṅkadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasāṅgataḥ*) : (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावकी तु b d, आदावकी च m<sup>1</sup>, आदावकी r<sup>d</sup> r<sup>d</sup>, आदावकी f k, आदावकी b, आदावकी ते तु r.—इषवः h d, इषवः b, इषवः f, इषवः k, (च) इषवः m<sup>1</sup>, (ते तु) इषवः r.—सूक्तिं Bh m<sup>1</sup> r<sup>3</sup>, सूक्तिं r.—सखा Bh m<sup>1</sup> r<sup>3</sup>, मावा r.—अवासाय f k r<sup>d</sup> r<sup>d</sup> r<sup>d</sup>, अवासाय b, अवासाय r, अवासाय h m<sup>1</sup>.

<sup>a</sup> Cp. above, iii. 52 (note also the v. r. there, *prāteryogāt*). <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Aśvins, Pūṣan, Brahmaṇaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yāyaḥ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*saṁstāvāt*), because of the sphere of (their accompanying) troop (*gaṇa*)<sup>b</sup>, or because of a (common) attribute (*bhaktitah*)<sup>c</sup>.

सखीसात् h d m<sup>1</sup> r, सखासा B.—अवासाय h d m<sup>1</sup> r, अवासाय b, अवासाय f, अवासाय k.—मन्त्रितो h m<sup>1</sup> r, मन्त्रितो b, मन्त्रितो f k.—आवा h m<sup>1</sup> r, आवा b f k.—The end of the *varga* ■ here marked by ३४ in m<sup>1</sup> f k, by ३४ in b, not at all in h d.

<sup>a</sup> 172<sup>a</sup> = i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>a</sup>. <sup>b</sup> Thus Indra ■ associated with the troop of the Maruts. <sup>c</sup> Cp. i. 73, 76, 77.



## 35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं h dbr, दधिकं fk.—रीद्रम् h dr, रीद्रम् bf, रेंद्रम् k.—दाधिके hd, दाधिके b, दधिके m<sup>1</sup>fk, दधिकां r.—प्रचमावासु Am<sup>1</sup>, प्रचमावां तु B.

174. may be recognized<sup>a</sup>. 'O Waters' (*īpah*: vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus.

देवी वा hdm<sup>1</sup>rbfk, देवी तु r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—174<sup>d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> That is, by their names occurring in the stanza; cp. *Sarvānukramapī: ādya lihyoktatevatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods<sup>a</sup>. 'Whose chief the sea' (*samudraṣṣṭhāh*: vii. 49) is (in) praise of the Waters.

शस्त्रि hm<sup>1</sup>, शस्त्रि r<sup>2</sup>, शस्त्रि f, शस्त्रि k, शस्त्रि hr.—समसं hm<sup>1</sup>, समसं च b fkr.—समुद्रविद्या चपां hr, समुद्रविद्यापां r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, समुद्रादित्वापां bf, समुद्रादित्वापा k.—175<sup>abc</sup> omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—The end of the *varga* is here marked by ३५ in m<sup>1</sup>bfk, not in hd.—The last pāda is not repeated here in either b or f.

<sup>a</sup> See *ĀŚS*. viii. 12. 24. quoted by Śāyana on RV. vii. 48. 4: *daśame 'ant vaiśvadeva-śastra ārbhavantviddhūnam; sūtryate hi: śbhukṣaṣa ity ārbhavam iti*; cp. below, vi. 108.

## 1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mān* : vii. 50) the deities are praised in successive stanzas :

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

मचस्  $m^1 r$ , मचस्  $fb$ , मचस्  $k$ .— $r^d$  is not found in A, but only in B and  $m^1$ . It must be original as the detailed statement of the Sarvānukramanī is founded on it : *ā mān* : *mitravaruṇay, āgneyi, vaiśvadevī, nadistutīḥ*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra* : vii. 53. 1-3) is to the Two Worlds (*rodast*). There are (then) four (stanzas : vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following : vii. 55. 2-8) are traditionally held to be lullaby stanzas\*.

देवतो  $b f k d r$ , देवतो  $m^1$ , देवतो  $h$ .—वासोपत्यान्  $h d$ , वासोपत्यान्  $h$ , वासोपत्यान्  $r$ , वासोपत्यान्  $fk$ .—चतससु  $\Delta m^1$ , चतससु  $f k r$ , चतससु  $h$ .—प्रसापन् चचः सुताः B (प्रसापन्तो मुचः  $h$ , प्रसापन्तो मुच  $f$ , प्रसापन्तो मुचः  $k$ , प्रसापिन् चचः  $r$ ), लही प्रसापिनी सुताः A (प्वी सुताः  $r^1 r^2 r^4$ , प्वी सुताः  $h d$ ), सप्त प्रसापिनी सुताः  $m^2$ .

\* Cp. Sarvānukramanī on vii. 55 : *aṣṭan* : *vāstospatyādyā . . ścāṣṭh prasvāpīnya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of  $m^2$  alone gives the correct sense clearly : 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्, लही being then supplied in A and चचः in B.—In Rgvidhāna ii. 26. 5 this hymn is described as *prasvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im* : vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka\*, the divine father.

परं  $\Delta m^1$ , ततः B.

\* There is no mention of Tryambaka in the Sarvānukramanī, which describes this stanza as *raudrī mṛtyumimocanī*.

4. With the seven hymns beginning 'When' (*yat* : vii. 60-66) Mitra-Varuṇa are praised; but with the following eight (beginning) 'To meet your' (*prati vām* : vii. 67-74) the divine Aśvins.

सुतो तु  $br$ , सुतो सु  $fk$ , सुतो तो  $h m^1$ .—परैर्  $\Delta m^1$ , सुतो B.

5. (In) 'When to-day' (*yad adya*: vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ*: vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and = half (1-5<sup>ab</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ*: vii. 66. 16)<sup>a</sup> the eye (of the sun) is sung as the deity.

चद्विषोत्सुर्बक्षिण  $hm^1bfx$  (चद्वि<sup>a</sup>  $fx$ ), चद्विषोत्सुर्ब इति तिङ्ग r.—वीर्यम्  $hdm^1$ , वीर्यं  $r$ , तद्वत्  $bfr^2r^2r^2$ , तद्वत्  $k$ .—इति तु  $hdx$ , इति (no तु)  $bfxr^2r^2r^2m^1$ .—The end of the *varga* is here marked by  $q$  in  $m^1bfx$ , not in  $hd$ .

<sup>a</sup> There is no statement about this stanza in the *Sarvāukramaṇi*. Cp. below (9).

## 2. Deities of RV. vii. 66-85.

II 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*: vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*: vii. 66. 4-11) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अन्त्याः सर्वा अचः सौरीया  $br$ , अपत्या सर्वा अचः सार्ये  $fx$ , अपत्या अचः सर्वास्ता  $m^1$  (the plural of सौरी would be more consistent with 5 and 9 than that of सौरीया).—This and the following three śloka (6-9) are found in B and  $m^1$  only.

<sup>a</sup> Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

III 7. 'These chastisers' (*ime cetārah*: vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतार  $fxm^1r$ , इमे चेतारम्  $b$ .—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सति मिचो  $i$ , स ते मिचो  $k$ , स तेन मिचो  $b$ , सवे मिचो  $r$ , सति मिचो  $m^1$ .—मिचसु तत्  $m^1bfx$ , मिचः सुतः  $r$ .

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*: vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वाहितिरु  $m^1bfxr^2r^2$ , वाहितिरु  $r (=r^2)$ .

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ*: vii. 66. 16) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokaś (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādyaś daśādityāś*, Sarvānukramaṇī *caturthyādyaś daśādityāś*; and both have *tisraś sauryaś*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāś*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indravaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m<sup>1</sup>rbfk, एभिः hd.—*इन्द्राववसति* Am<sup>1</sup>, *इन्द्राववसती* b, *इन्द्राववसाभि* r; the whole line is *चत्वारिंशोवसो जुतिः* in f, *चत्वारिंशो जुतिः* in k.—The end of the *varga* is here marked by २ in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiś*: vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During<sup>a</sup> the night Vasiṣṭha in a dream<sup>b</sup> approached the house of Varuṇa<sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—*सम आचरत्* hm<sup>1</sup>r, *सममाचरत्* fkn(cgh), *सममाचरत्* bn(am)s, *समवचरत्* a(b), *चोर्वमाचरत्* r<sup>d</sup>.

<sup>a</sup> 11<sup>cd</sup>–15<sup>ab</sup> are quoted in the Nītimatījari on RV. vii. 55. 2; and 11<sup>cd</sup>–13 in Śāyap. on RV. vii. 55. 3. <sup>b</sup> See *Vedische Studien*, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6: *svapnaś caned anyāśya prayatā*; and vii. 88. 5: *bṛhantaṁ mānaṁ, varuṇa, . . sahasra-dvāraṁ jagamā gṛhaṁ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep<sup>a</sup> (*vyasuṣvapāt*); with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him<sup>b</sup> as well as the other attendants of Varuṇa<sup>c</sup> to sleep<sup>d</sup>.

तं तच्च bfrks, तं तच्च hd, त्वं तच्च m<sup>1</sup>.—*अवधायत्* Am<sup>1</sup>, *अवधतेत्* Bns.—12<sup>cd</sup> and 13<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—*दृष्टुम्* m<sup>1</sup>n(h)s, *दृष्टुम्* fk, *दृष्टुम्* b, *द्रष्टुम्* rn.—13. *दाभा* m<sup>1</sup>bfrks, *चिभिः* rn.—*असुषुपत्* m<sup>1</sup>bfr, *असुषुयत्* k, *असुषुपत्* = *ह्यसुषुपत्* s.—*स तं* Am<sup>1</sup>, *ह्वं* Bns.—*प्रस्थापयामास* bfrn, *प्रस्थापयामास* k, *प्रस्थापयामास* hdm<sup>1</sup>s.

\* The anomalous form *nyasusvapāt* is evidently based on the refrain of RV. vii. 55. 2-4. ■ *pa. svapa.* ■ was therefore tempted to make the emendation *nyasusvapāt*.

<sup>b</sup> The reading of ■ *evam* connects 13<sup>cd</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>cd</sup> with 12<sup>ab</sup>.

\* Cp. *Vedische Studien*, ii, p. 56, note <sup>2</sup>.

14, 15. Then king Varuṇa bound <sup>a</sup> him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)<sup>b</sup> following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A. As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

सुः पाशैः प्रबद्धत Am<sup>1</sup> (प्रति<sup>o</sup> m<sup>1</sup>), स्वाप्वाशाप्रबद्धत Bn.—स बद्ध hm<sup>1</sup>r fkn, स बद्ध r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स बुद्धा b.—<sup>a</sup>निरित hdr, <sup>a</sup>निरत bfk.

15. ततः पिता hm<sup>1</sup>b f, बधः पिता k, तच्चाप्यथा n.—15<sup>cd</sup> is the reading of Am<sup>1</sup>; instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read:

बधः स<sup>1</sup> पाशैः पाशैर्बुधासु तैति<sup>a</sup> दृश्यते ।

<sup>1</sup> r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, बधे सा k, ततः स h. <sup>a</sup> r<sup>2</sup>r<sup>4</sup>r<sup>7</sup>, बुधासुतैति b, तच्चासुतैति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*ptiā*) in bfk (as the B form of 15<sup>cd</sup> comes before 15<sup>ab</sup>), not at all in h d.

\* Here the root *baddh* is conjugated as an *Ātmanepada* of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). <sup>b</sup> That is, after the group 82-85 mentioned in 10.

<sup>c</sup> The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *preire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvāṅṅau kṛtīṅṅu kṛiyanto vy aśmat pāśaṅṅu varuṇo mumocat*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

#### 4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra virayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*divat*)<sup>a</sup>.

तात्स्यी<sup>o</sup> Am<sup>1</sup>, ताश्वी<sup>o</sup> B.—<sup>a</sup>वायवाः सुतो m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, <sup>a</sup>वायवाः सुतो hd, <sup>a</sup>वायवाः सुतो r, <sup>a</sup>वायवा मयो bfk.—यासु hm<sup>1</sup>r, यासु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यासु fk, यासु b.

\* See *Sarvāṅkramanī* on RV. vii. 90: *aindryaś ca ३ṃ divat uktāḥ*; cp. also *Ṣaḍguruśiṣya*.

■ 17. 'Forth with longing for the heroes' (*pra vīrayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)<sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam kṛtvā*) of one of its verses (*pada*)<sup>b</sup>.

वायव्या m<sup>1</sup>bfk, वायवाः r.—प्राउगी° m<sup>1</sup>r, प्रायुगी° b, प्रायुगी° fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9. <sup>b</sup> That is, the first pāda of vii. 90. ■ contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarah* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)<sup>a</sup>.

प्र सोता चर्द् br, प्र सोता चर् f, प्र सोता च m<sup>1</sup>k.—The words इता नव कृताः occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramāṇi.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ* : vii. 95. 3) and with the three 'Longing for wives' (*jantyantah* : vii. 96. 4-6).

दुषे सरस्वात् इति B (दुषे bfr<sup>2</sup>, देवा r<sup>a</sup>r<sup>1</sup>), सुतस्यैव सरस्वां Am<sup>1</sup>. I have preferred the reading of B (with the emendation चवा for दुषा) because it is supported by the Sarvānukramāṇi on RV. vii. 95, 96: तुतीया सरस्वते . . पराशिखी गायत्र्यः सरस्वते.—च तिखनिः hdr<sup>2</sup>, चतखनिः m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्खनिः r, चतुर्मेखे b, चतुर्मेखे fk.—The end of the *varga* ■ here marked by ४ in bfk, not in hdm<sup>1</sup>.

### 5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa<sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय  $hm^1r^3B$ , वर्षसहस्रायि  $r$ .—*रवेनेमां*  $hδr$ , *रवेनेमान्*  $b$ , *रवेण मा*  $fk$ .—*मुवन्*  $r$ , *मुवत्*  $hd$ , *मुवत्*  $fk$ , *कवन्*  $b$ .

\* The story of Nāhuṣa and Sarasvatī is briefly referred to by Śaṅkara on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत  $br^0$ , इत  $fk$ , पहत  $r^1r^4r^6$ , वहस  $hdm^1r^3$ .—*मानाये*  $hdm^1r^3$ , *मां सर्वा*  $r^1r^4r^6$ , *मा सर्वा*  $fk$ , *मा: सर्वा:*  $r^4$ , *मा: सर्वा*  $b$ .—*वाचनेकयः*  $Am^1r^2$ , *वाचनेकयः*  $b$ , *वाचनेकय*  $fk$  (*क*  $k$ ), *वाचनेकयः*  $r$ .—*नयः सखा*  $hm^1bfk$ , *नयसाखा*  $r$ .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

*मानास्तर्वाये*  $hdm^1$ , *मोवास्तर्वाये*  $r$ , *सर्वाभ्योमांसे*  $bfk$ .—*रवे* all MSS. and  $r$ .—*वर्षसहस्रिके*  $hdm^1rb$ , *वर्षसहस्रिके*  $r^2r^4$ , *वर्षे सहस्रिके*  $fk$ .—*ते*  $B$ , *त्वा*  $A$ .—*नाऊव*  $m^1r$ , *नाऊवः*  $hdf$ , *नाऊतः*  $k$ , *वायुःवः*  $b$ .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

*जनामानु*  $Am^1$ , *जनामाच*  $B$ .—*आपनां*  $A$ , *पाचनीं*  $B$  ( $b$ , *नां*  $fk m^1$ ).—*सरस्वतीम्* all but  $m^1$ , which has *समुद्रान्*.— $s_3^{cd}$  is the reading of  $B$ ; *समुद्रान्* *मा वैन पयः* *वर्षिच दुह्यति* is that of  $Am^1$ . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: *धृतं पयो दुदुहे नाऊवाच*.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*: but that ■ ends here ■ indicated by the fact that the figure 4 ■ in  $b$  placed after  $26^{ab}$ , which in that MS. by mistake ends similarly, viz. *प्रथमश्च तृतीयया* (see critical note on 26).

#### 6. Diction of RV. vii. 97–104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Bṛhaspati; (then comes) ■ (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वार्हसत्यमिन्द्रं  $hm^1r^2$ , यव वहसमिन्द्रं च  $f$ , यव वहसमिन्द्रं च  $k$ , वार्हसत्यमिन्द्रं च  $b$  (no यज्ञे), दे वार्हसत्ये हेज्जे च  $r$ , ऐज्जे यज्ञे दिवः सूते  $r^1r^4r^6$ .—तु परे ततः  $Am^1$ , च ततः परे B.—उत्तमिन्द्राय  $hm^1$  (उत्तमिन्दिन्द्राय S), उत्तमिन्द्राय  $r$ , उत्तमिन्द्राय  $bk$ , उत्तमिन्द्राय  $f$ .—तिक्षः सुः  $br$ , तिक्षः स  $f$ , तिक्षः  $hdm^1k$ .

A 26. Now the first (stanza) here\* (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Brhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Brhaspati.

\*  $26^{ab}$  is the reading of  $Am^1$ ; instead of this line B has :

आग्नीर्मन्त्रं प्रथमा तव प्रथमस्य तृतीयया ।

<sup>b</sup>  $r$ , आग्नीर्मन्त्रं  $m^1f$ , आग्नी मन्त्रं  $k$ , आग्नी  $b$ .

The first pāda here is probably a corruption of  $26^a$  (the last five syllables being practically identical), while the second seems to be due to a confusion with  $24^d$ .

$26^{ad}$  is not found in A, but in B and  $m^1$  only.  $26^b$  is redundant, as stanzas 2, 4-8 would already be addressed to Brhaspati by  $25^a$ ; while  $26^d$  repeats the statement of  $26^a$ ; on the other hand  $26^d$  is necessary to the sense (cp. *Sarvānukramaṇī*). The original reading of 26 thus seems certainly to have consisted of the single line : अग्नीर्मन्त्रं प्रथमा तव प्रथमस्य तृतीयया । cp. *Sarvānukramaṇī* on vii. 97 : यज्ञे . . ऐन्द्रादि वार्हसत्यमिन्द्राय च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)\* 'For a year' (*samvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

अग्नीर्मन्त्रं  $Am^1$ , अग्निर्मन्त्रं B.—मधुकाव  $bfkSa$ , मधुकाव  $m^1$ , मधुका  $r^2r^3r^4$ , माधुका  $A$ . I have preferred the former reading as being supported by the *Sarvānukramaṇī* : मधुकाकुटाव.

\*  $27^{ab}$  and 28 are quoted by Śāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons\*.



राषोघं  $m^1 r^1 r^4 r^6 b r^6 n S, s$  (v.r.), रषोघं hrfka.— $28^{ab}$ , occurring here in ■ and hdr<sup>3</sup> (but omitted here in  $m^1 r^1 r^4 r^6$ ), is repeated at  $34^{ab}$ , with वसिष्ठो (A) in place of वीदावे: (B).—तस्मिन् hd, कुड: Ba.—The end of the *vyaya* is here marked by ङ in  $m^1 hf$ , not in hdk.

\*  $28^{ab}$  is quoted in the Nītināṣṭjari on RV. vii. 104. 16.

#### 7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākasaṃsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आमिषी  $m^1 dr$ , आविषी b, अविषी b, अविषा rk.

30. The stanza 'As if I' (*yadī vāham*: vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā*: 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti*: 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhādūhvam*: 18) is addressed to the Maruts.

ऐहो यो मेति तु कृता  $hm^1 r$ , यो मेतीहृ सुतो द्वयो: bk, ■ मेतीहृ सुतो द्वयो: f, यो मेतीहृ: सुतोऽर्धया  $r^1 r^2$ .—आव्यी  $hdm^1 r$ , वरात्री b, वरात्री f, वरीत्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing<sup>a</sup>.

ओमी सृगु<sup>१</sup>  $hm^1$ , ओमीसृगु<sup>२</sup> r, ओमी सृगु<sup>३</sup> f, ओमी सृगु<sup>४</sup> b, ओमी सृगु<sup>५</sup> k.—आशिवन् bkr, आशिव  $hdm^1$ .—सृचि hdr, सृचि bfk, सृचि  $r^1 r^4 r^6$ .

\* ■ have preferred the reading *āṣaṃ* to *āṣaḥ* because it is supported by the Śarvānukramanī on RV. vii. 104: *pra vartayeti paścañdriyo mā no rakṣa ity ṛṣer ātmana āṣiḥ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'<sup>a</sup>.

दिवि चैव  $hdm^1$ , दिवश्चैव br, दिविश्चैव fk.—पृथिव्यां च  $hdm^1$ , पृथिव्याश्च br, पृथिव्याश्च fk.—पाचयन्  $m^1 bkr$ , पाकतम् hd.—अनुव्याजं rs (and RV. vii. 104. 22),

उत्सूक्यायु all the MSS. (°द्यायु  $r^7$ ) except  $r^5$ .—This śloka is omitted in  $r^1 r^4 r^6$  according to B, p. 163, note <sup>3</sup>, but this statement contradicts his preceding note <sup>2</sup>.

<sup>2</sup>  $32^{cd}$  is quoted by Sūyaga on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तसा चष्टव्यां ḥd, (°काः) चष्टव्यां  $r^1 r^3 r^4 r^6$ , सूक्तसाष्टव्यां  $m^1 f k$ , सूक्तसाष्टव्यां b, सूक्तसाष्टव्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् ḥdr, तस्मिन्  $m^1$ , कुः B.—वसिष्ठो ḥdm<sup>1</sup>r, सीदासीत् b, सीदासीत् f, सीदासीत् k.—दुःखितसाहा ḥrbfk, दुःखितः सदा  $m^1$ .— $34^{ab} = 28^{cd}$  (cp. v. r. there).—वे सुतिः Am<sup>1</sup>, नः सुतम् B.—The end of the *verse* is here marked by ॐ in bfk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudāsa, as above, iv. 106, 112.

### Maṇḍala viii.

#### 8. Story of Kanva and Pragātha.

35. <sup>a</sup> Kanva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°जातायुवतुः ḥdr, °जा चीवतुः b, °जाता उवितुः fk. It would have been more consistent to print °जाता उवतुः (cp. iv. 96<sup>o</sup> and note <sup>a</sup>).

<sup>a</sup> The following four ślokas (35-38) are quoted by the Nitimajjari on RV. viii. 1. Śaṅgurusāṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kanva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>a</sup> on the lap of Kanva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्या ḥdm<sup>1</sup>.—स्वपत् ḥdm<sup>1</sup>r<sup>3</sup> fr<sup>2</sup>n, स्वपत् k, (शिरो) स्वपत् n, अमात्  $r^1 r^4 r^6$ , स्वपत् br.—कण्वस्रोत्संगे ḥm<sup>1</sup>, कण्व-स्वत्संगे d, कण्वसंगे b, कण्वस्रोत्संगे f, कण्वसुत्संगे k, कण्वसु उत्संगे n, कण्वसुत्सङ्गे  $r^2 r^5 r^7$ , कण्वस्रोत्सङ्गाव् r.—नान्वधत् ḥdm<sup>1</sup> (°ता d), नान्वधत्  $r^1 r^4 r^6 n$ , नान्वध-धत् b, न स्वधत् f, न स्वधत्  $r^2 r^5 r^7$ , न स्वधत् k.

<sup>a</sup> The MS. evidence for *t*, that ■ for the neuter participle agreeing with *śiras*, ■ overwhelming, though *aspen* would be more natural.

37. Now Kanva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शत्रुकामसु hrbfk, हन्तुकामसु n.—पापानिशङ्कया hm<sup>1</sup>rb, वापानिशङ्कया f, प्रापानिशङ्कया k, दतितङ्कया n.—बोधयामास hdrn, बोधयामास b, बोधयामास fk.—दिधुचनिव m<sup>1</sup>rd, दिधुचनिव hd, विधुचनिव f, विधुचुनव k, दिवधुचनिव b.

38. Pragātha, becoming aware of his intention<sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं मावं lrb, तं मा d, मावं तं fk.—प्रवाचः hdrk, प्रवचः b.—प्राञ्जलि क्षितः hk, प्राञ्जलि क्षितः f, प्राञ्जलिः क्षितः hdr.

<sup>a</sup> Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kanva<sup>a</sup>, saw, in company with many other members of his family, the eighth Maṇḍala.

जोरो hm<sup>1</sup>r, जोरी bfk, जोरी r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—वाखो hdf, वाखी b, वाराखो k, वखो m<sup>1</sup>r.—वज्रनिः सह hdm<sup>1</sup>b, वज्रणि सह fk, वज्रनिः पिबुः r.—सहित चक्षिर् hdm<sup>1</sup>r (तः r), सहितः सखि b, सदक्षिर्णिवि f, सदक्षितिरिषि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

<sup>a</sup> Cp. Sarvānukramanī on RV. viii. 1 : *sa ghaureṣ san bhrātṛḥ kapvasya putratām agāt* ; Āṛṇukramanī viii. 3 : *pragātho ghorajo munīḥ, sa hi ghorasya kapvasya bhrātā san putratām gataḥ*.

### 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śāsvatī, daughter of Āngirās, living (*vasanti*)<sup>a</sup> as his wife (*nārī*)<sup>b</sup>, praised her husband<sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्ती kr<sup>2</sup>, वसती bfr<sup>5</sup>.

<sup>a</sup> That is, living with him as his wife, though he had been turned into a woman.

<sup>b</sup> On Śāsvatī and *nārī*, see above, ii. 83 and note.

<sup>c</sup> Cp. Sarvānukramanī : *patnī cāsya āngirasi śasvatī paṇḍitam upalabhya enaṁ prītāntya yā tasyā*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas 'Praise' (*stuhi*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासेयं कुतवान् hdm<sup>1</sup>, तमासङ्गः कुतवान् r, तं मासंतं कृतवान् br<sup>2</sup>r<sup>1</sup>, तं मासं कृतं कृतवान् f, तं मासं कृतं कृतवान् k.—खख A, तख B.—कुहीकुहिमिचकुहिमिः परि-  
कीर्तितम् all MSS. (कुहि कुहीति चतुर्भिः S).

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 1: *āsango yaś strībhūtoṣ pumān abhūt sa medhyā-  
tīthaye dānaṃ datvā stuti stūti caturbhīr āmāṇaṃ tujāva*. The story of Āsaṅga is  
related by Śāyana on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates,  
owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of  
Medhyātīthi, restored to manhood by the power of penance. He consequently bestowed  
much wealth on the seer (30-33) and was praised by his wife Śāvatī, daughter of Aṅgiras  
(34). See also Śaḍguruśiṣya, p. 137; Sieg. Eagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhīh*  
is, as we have seen, frequently used alone as an alternative for *caturbhīh* (cp. next śloka),  
it seems hardly possible that *ṛbhīh* *caturbhīh* could have been the original reading. I was  
therefore much tempted to emend the MSS. reading to *caturbhīh prakīrtitam*. With  
reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇi has *caturbhīh*, the Nīti-  
mañjarī *ṛbhīh* *caturbhīh* (Sieg, p. 41), and the Āṇukramaṇi *rcām caturbhīh*. In the  
Rāmāyaṇa, however, *caturbhīh* occurs in juxtaposition and agreement with a feminine noun  
(see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhīndu, king of Kāśī (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) 'Which' (*yam*: viii. 3. 21-24) the (gift) of the liberal Pakaśthāman is praised.

काशख hbr, कासख d, कामख fk.—पाकसाखसु hm<sup>1</sup>r, \*साखस br<sup>2</sup>r<sup>1</sup>, \*साखस  
fk.—भीख hm<sup>1</sup>r, भीख b, भीख f, भीख k.

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 2: *atyābhyāṣ medhātīthīr vibhīndor dānaṃ  
tujāva*. <sup>b</sup> See note <sup>b</sup> on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śakatāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

ही hm<sup>1</sup>r, हु B.—उत्तरम् hm<sup>1</sup>r, उत्तरम् b, उत्तरम् fkr<sup>1</sup>.

<sup>a</sup> 43<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).

देव्याणामिह  $hm^1r$ , 'सां लिह  $k$ , 'सां लिह  $f$ , 'सां लिह  $b$ .—The end of the *varga* ■ here marked by  $e$  in  $m^1bfk$ , not in  $hd$ .

### 10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* : 37<sup>ab</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu<sup>a</sup>.

सप्ततृशतमी  $b$ , षष्ठशतमी  $f$ , चिंशतमी  $k$ , तृशतमा  $hd$ , चिंशतमी  $r$ , षष्ठशतमा  $m^1$ .—एतर्धर्षी  $hm^1B$  ('र्षी  $f$ ), तर्धर्षी  $r$ .—दानक्षुतिः  $b(S)$ , नावक्षु  $f$ , (क्षर्षी)नक्षु  $k$ , दानक्षुः  $hm^1r$ .—क्षुता  $b$ , omitted in  $fk$ , क्षुतः  $hm^1r$ .

<sup>a</sup> Cp. Sarvānukramāṇi on RV. viii. 5: *antyāḥ pañcōrdharcōś caidyasya kaśor dānatutīḥ*.

46. 'Great' (*mahān* : viii. 6) is addressed to Indra : in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna* : viii. 6. 30), Śākapūṇi, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं चिञ्चानरं क्षुतम्  $br$ , पिचिञ्चानरः क्षुतः  $Am^1$ .—46<sup>ab</sup> is omitted in  $fk$ .—महानिष् प्रलवत्वान्  $Am^1$ , महानिष् प्रवेवत्वान्  $b$ , महानितीक्ष्देवत्वान्  $r$ .—भार्ग्यक्ष्वेव  $r^b$ , भार्ग्यक्ष्वेव  $hm^1br$ , भार्ग्यक्ष्वेव  $f$ , भार्ग्वक्षु  $k$ .

<sup>a</sup> The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of Tirindira<sup>a</sup> is recorded. 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā nah* : viii. 8-10) are addressed to the Aśvina.

त्रैरिदिर्  $hdm^1r$ , त्रैरिदिर्  $bfk$ .—त्रेति च्च  $r$ , त्रेत्वा  $hdm^1bfk$ .—'चिञ्चानि च  $hm^1r$ , 'चिञ्चान्यतः  $B$ .

<sup>a</sup> Cp. Sarvānukramāṇi : *tryo 'ntyas tirindirasya pāśavyasya dānatutīḥ*.

48. 'Thou' (*tvam* : viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* : viii. 12. 1) are six (12-17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>ab</sup>) the god Vāstospati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three<sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

\*इति: सुता hm<sup>1</sup>r, \*इतिखवा B.—यथा चतुर्थी सप्तम्या r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, यथा चतुर्थी सप्तम्या hd, यथा चतुर्थीसप्तम्योर् m<sup>1</sup>, यथा चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfr, not in hd.

<sup>a</sup> The *Sarvānukramapī* does not specify these three stanzas.

# 11. RV. viii. 19: praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chak*). The *pragūtha* couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

यद्वत्त्व<sup>a</sup> A, यद्वोक्तान् r, यदाखीन् f, यदाखीन् k, यदाखीन् b.—\*मिथायां Am<sup>1</sup> \*मिथायु r<sup>2</sup>r<sup>2</sup>, \*मिथायां bfr.—प्रवाचो Am<sup>1</sup>, प्रवाचि B.—इति सुति: r, इति सुता: B, इति तदा hdm<sup>1</sup>, इति तदा r<sup>2</sup>.

<sup>a</sup> Cp. *Sarvānukramapī* on RV. viii. 18: *parā* (9) *agnisūryānilānām*.

51. <sup>a</sup>in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens<sup>b</sup> and three herds of seventy (*saptatīḥ*) cows,

सुती hdx, सुति bfr.—सप्तती: br, सप्तमी fr, सप्तति: m<sup>1</sup>, सप्ततय: n.—51<sup>ed</sup>-57<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following six and a half ślokas (51-57<sup>ab</sup>) are quoted in the *Nīlmañjarī* on RV. viii. 19. 37. <sup>b</sup> Cp. RV. viii. 19. 36: *adāt . . pañcāśatam trasadasyur vadhūnām*.

II 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)<sup>a</sup>.

यद्योद्गाथां m<sup>1</sup>fkrn, यद्योद्गाथा b.—तथिवासी m<sup>1</sup>, तथिवासी b, तथिवासी fkn, उरधायां r.—वृषमं fkr, वृषमं b, विविधं m<sup>1</sup>.—शावं m<sup>1</sup>n(m), शावं n, शावं n(h), शावं bfr, शावं k.—अथेखरं m<sup>1</sup>fkrn(a), अथेखरं kr<sup>2</sup>, अथेखरं b, अथेखरं n.—पतिम् r, प्रति m<sup>1</sup>fkr<sup>2</sup>n, पति b.

\* See RV. viii. 19. 37: *tiṣṭhāṃ saptaśmīṃ śyāvāḥ praṇetā . . diyānāṃ patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

गृध्रं च m<sup>1</sup>bfrn, गृध्रं ह r.—इक्षं च all MSS. r and n (cp. v. 137).—इषीपतिः m<sup>1</sup>bfrn, पुरंदरः n (cp. v. 137<sup>d</sup>).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutstha<sup>b</sup>,

तमुषिर्बु br, तमुषिर् m<sup>1</sup>, तमुषीन् k.—काकुत्स्थं rn, काकुत्स्थं b, काकुत्स्थः k, काकुः कुत्स्थः f.—कन्याः पञ्चाशद् frn, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये bfrn(h), रमयेत् m<sup>1</sup>, रमय n.—54<sup>cd</sup>, 55 omitted in r<sup>1</sup>.—The end of the *varga* is here marked by ११ in bfk.

\* This most probably refers to the *pañcāśatam vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

### 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house.

धीवर्न m<sup>1</sup>bfrn, पुनयत् r<sup>b</sup>.—मनुहिष्यं m<sup>1</sup>r, मनुहिष्यं n, मनुहिष्यं fk, मृष्यं b.

\* Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. <sup>b</sup> That is, 100,000,000 pieces of money.

■ 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m<sup>1</sup>frn, प्रसादान् bk.—कर्मोषी m<sup>1</sup>bfrn, कर्मो तु n.—कर्मोत् m<sup>1</sup>bu, कर्मोत् fk, करोतु r.—वाटीं च m<sup>1</sup>kn, वाटीं च f, वाटी च b, वाटीच r.—सुरद्वीः r, सुरद्वीः b, सुरद्वीमे fk, सुरद्वीमाः m<sup>1</sup>.

■ 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

सर्वासां m<sup>1</sup>bn, सदासां f, सासदासां k, सर्वासां r.—इत्युत्तरम् Am<sup>1</sup>, इत्यतः परम् B.

58, 59. When <sup>a</sup> Sobhari, son of Kanva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving <sup>b</sup>.

सीमरेदीव Am<sup>1</sup>, सीमरेदीव B.—यवान् यवुर् m<sup>1</sup>r, यवा यवुर् hd, यवा यवुर् bfk.—59. गुहाय इदं r, गुहायिदं hd bfk.—आवाचः Bn, आवाच Am<sup>1</sup>.—59<sup>ad</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १२ in bfk.

<sup>a</sup> 58<sup>ad</sup>–62<sup>o</sup> are quoted in the Nīlmañjarī on RV. viii. 21. 18. <sup>b</sup> 59<sup>ad</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānatutī* (cp. Sarvānukramanī : *antye dōce*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows <sup>a</sup>

संसुतो hm<sup>1</sup>r<sup>2</sup>fk<sup>2</sup>r<sup>2</sup>r<sup>2</sup>, स सुतो r.—पिबन्पिबे तु मवा ददौ hm<sup>1</sup>r, पिबो यद्ददौ तद् वृषेण ह r<sup>2</sup>r<sup>2</sup>u, पिबो ददौ वा चक्षुषेरिह b, पिबो दादौ वाच वृक्षुषेरिह fk (पुष्प<sup>o</sup> k).

<sup>a</sup> The wording of the Sarvānukramanī, *antye dōce citrasya dānatutīh*, would seem to favour the reading of B (*citra yad dadan tad dōccena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,



सहसं वे hbr, सहसं तु n.—विषवाह m<sup>1</sup>, विषवाह hd, विषवाह brn.—वीवाच hdm<sup>1</sup>r, व्रीवाच br<sup>5</sup>n.—अवे: hdr, अवे m<sup>1</sup>b, अवि n, वि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables वि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (*o tyam*: viii. 22) (he praised) the Aśvins<sup>a</sup>.

समुत्पन्नो Am<sup>1</sup>, समुद्भूतो Bn.—देवता h, देवता: n, देवता: f, देवाना: k, देवतां r, देवतो hd (doubtless due to the preceding उपतो), देवं नो r<sup>2</sup>, देवतो m<sup>1</sup>.—Instead of 62<sup>d</sup> and 63<sup>ab</sup> as given in the text (according to hdm<sup>1</sup>r bfk), r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> read:

(सुता) पितं सुते: परीक्षिणि: ।

अग्निनावपिनिष्ठं चामितुहाव देवता: ॥

hd, but not m<sup>1</sup>, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62<sup>b</sup> (देवता सोतुमर्हति).

<sup>a</sup> With 62<sup>d</sup> and 63<sup>o</sup> cp. Śarvānukramāṇi: *o tyam āśvinam . . . yāṣva . . āgneyam*.

63. The (hymn) 'Laud thou' (*yāṣva*: viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyāḥ*: viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo susāmanḥ*: viii. 24. 28-30), is addressed to Dawn<sup>a</sup>.

यथा वरो सुसांम्य hdbfk (वरो fk), यथा वर: सुसांये r.

<sup>a</sup> The Śarvānukramāṇi says nothing about this triplet being addressed to Uṣas, but states that it is a *dānatuti* of Varu Sasāmanḥ, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala: Uṣas and Indra and Soma, Agni, Sūrya, Brhaspati<sup>a</sup>,

अष्टौ तु hm<sup>1</sup>r, अष्टौ च b, अष्टा च fk.—सहितास्त्रिणा hm<sup>1</sup>bfk, सहिता एता r.—वक्षम् bk, वक्षम् fr, वक्षम् hdm<sup>1</sup>.—सोमसाधि: hdbfk, सोमसाधाधि: r (cp. ॥ in vi. 33).

<sup>a</sup> This remark ॥ suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (*tā vām*: viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve<sup>a</sup>

The end of the *varga* is here marked by १३ in m<sup>1</sup>bfk, not in hd.

\* According to the *Sarvānukramāṇi* only 10-12 (not 10-21) are addressed to the All-gods.

\* 14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*rjram ukṣaṇyāyane*: viii. 25. 22-24)\*.

बह्म hm<sup>1</sup>r, बह्म b, बह्म fk.—बह्मादाह्म hm<sup>1</sup>r, बह्मादाह्म b, बह्मादाह्म (बधि) f, बह्मादाह्म (बधि) k.—After 66<sup>ab</sup> r adds (apparently from r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) the line:

इन्द्रो वेदितवर्चा तु दानयन्निप्रकाशनम् ।

which is not found in hdm<sup>1</sup>bfk nor in r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>, and which B already has (with slight variations) as 59<sup>ad</sup>. The line in that place is found in B and m<sup>1</sup> only (see note <sup>b</sup> on vi. 59).—कीर्तिनं तु तुषे (स्वकिन्) hm<sup>1</sup>r, कीर्तिनं तस्मिन्ने fk, कीर्तिनस्तद् विधि b.—स्वकिन् hm<sup>1</sup>bfk, तस्मिन्ने r.—असुमुखायने hdr, असुमुखा - योषने f, असुमुखा - योषने k, असुमुखायोषने b.

\* The pratika must be read with *vyūha*, *rjram ukṣaṇyāyane*, on account of the metre.—The *Sarvānukramāṇi* makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here\*: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the Aśvins: 'Do thou yoke<sup>b</sup>' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तादिहोक्तं br, तादिहोक्तं fk, तादिहोक्तं m<sup>1</sup>.—सुशामनि f, सुशामनि b, सुशामनि r.—67<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—युवोर्युक्त्वा r, युवोर्युक्त्वा fk, युवोर्युक्त्वा bm<sup>1</sup>, युवोर् यु h<sup>d</sup> (the fuller pratika of viii. 26. 1).—वायवा उत्तरीयु या: hdm<sup>1</sup>r, वायवा उत्तरीयुची bf, वायवायुत्तरीयुची k.

\* This must refer to the following hymn: Suśāman is mentioned in the second stanza.

<sup>b</sup> The pratika *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. *Sarvānukramāṇi* *viṃśatyādya vāgavyākṣa*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarnā<sup>a</sup> obtained as a son from Vivasvat<sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सर्वथा bfr, सर्वम् hdm<sup>1</sup>.—मनुर्वाम all MSS., r (s, v.r.), मनुं वाम s.—The text of 68<sup>ad</sup> follows the reading of hdm<sup>1</sup>r bfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is: वेचदेऽन्नि. सूतानि वगादाप्तिरिति स्वयम्.

<sup>a</sup> I have followed B in reading *savarṣā*, as this is supported by Śaṅguruśiṣya, p. 139: *manuṣ sāmā vīcaratāḥ savarṣāyāṃ svarṣāyāḥkāyāyāṃ jātaḥ*; the metronymic, too, of Manu is *savarṣā*. Cp. BD. vii. 1. <sup>b</sup> 68<sup>ad</sup> ■ quoted by Śaṅguruśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten *dvipadās* with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

सिता hm<sup>1</sup>r<sup>3</sup>B, लक्ष्मि r.—ह्यायु कर्मणि: hm<sup>1</sup>r bfk, ह्यासां वयनि: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यच तच hm<sup>1</sup> bfk, यच यच r.—70<sup>ad</sup> follows the reading of Am<sup>1</sup>; the reading of B is: पुचक्षन्नुत्तीकृतं तादृवादिचदेवतः.—The end of the *varga* is here marked by १४ in bfk, not in hd.

#### 15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (*dvipadās*) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii. 31) the sacrifice (*ījyā*)<sup>b</sup> is here praised.

मिषावद्वय bfr, मिषावद्वसी लव hdm<sup>1</sup>.—दशम्यन्त्रिसंखः m<sup>1</sup>, दशम्यावय संखः h, दशम्याव संखः d, दशमी मिषसंखः b, दशमी मिषसंख्या r, दशमी संखः fk.—

‘प्रसङ्गाच्च hm<sup>1</sup>r, ‘प्रसङ्गाच्च b, ‘प्रसङ्गा तु fk.—य इत्थञ्च चञ्चो सुता hdm<sup>1</sup>, यद्विरेवाच्च संसुता r, यजे वाच प्रकीर्तिता b, चञ्चि वाच प्रकीर्तिता fk.

\* The deities in the text of RV. viii. 29. 10 are in the plural: according to Śāyana's comment they are the Atrīs. The readings *mitra* and *asni* are undoubtedly corruptions of *atṛi*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture ‘*ya*’ *ijyāgṛa* ■ supported by the *Sarvānukramanī*, which describes the hymn thus: *yo yajātī . . atṛa ijyāstavo yajamānaprasāmasā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet ‘Who sacrifices’ (*yo yajāti* : viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet ‘Glorious his’ (*tasya dyumān* : 3, 4) the sacrificer (is praised), also in the four (stanzas) ‘Swiftly’ (*makṣu* : 15–18).

यजताम् br, यजानाम् m<sup>1</sup>fk.—यज्वा r, यज्वाम् b, यज्ञा m<sup>1</sup>, यज्ञा f, युवा k.—मक्षिति r, मक्षिति b, मक्षिति fk, यज्ञिति m<sup>1</sup>.—This śloka is not found in A, but in ■ and m<sup>1</sup> only.

B 74. The five stanzas ‘The couple who’ (*yā dāmpatī* : viii. 31. 5–9) are (in praise) of husband and wife\* as sacrificers. ‘Hither protection’ (*ā śarma* : 10) is a prayer. The two following ‘May hither come’ (*aitu* : 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) ‘Since’ (*yathā* : 13) Mitra, Aryaman,

यज्जोर् br, यज्जिश्चर fk, यज्ञाशीर् m<sup>1</sup>.—या इपती चचः m<sup>1</sup>, या इपतीचुचः br, या इपती - चः f, या इपती चुचः k.—या श्रमोशीरितु r, या श्रमोशीरपि तु b, या श्रमोशीरपा m<sup>1</sup>, यज्जिश्चरशीरपि fk (‘शी k).—यीष्ठी परि b, यीष्ठी परि m<sup>1</sup>f, यीष्ठी परि k.—मिषोऽयमा bfk m<sup>1</sup>, मिषोऽयमा r.—यथा bfk, तथा m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

\* Cp. *Sarvānukramanī*, *yājñyādī paśca dāmpatyoh*, which is probably based on the above, *dāmpatyoh paśca yā dāmpatī paśca*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; ‘Agni’ (*agnim* : 14) is to Agni.

The three following hymns after this, ‘Forth the deeds’ (*prākṛtāni* : viii. 32–34), are addressed to Indra.

सुतास्त्वच m<sup>1</sup>bfk, सुतस्त्वच r.—75<sup>ab</sup> ■ not found in A, but in B and m<sup>1</sup> only.—The end of the *verse* ■ here marked by १४ in hdbfk.—A has only two and a half ślokas in this *verse*.

## 16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah* : viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Paka (Indra) made love to that Dānava maiden<sup>b</sup>,

अथ इत्यथ r, अथ इत्यथ b, अथय इत्यथ f, अथ इत्याह hdm<sup>1</sup>.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm<sup>1</sup>.—स्त्रीसिद्धेनेन्द्रमवपीत् hdm<sup>1</sup>br, स्त्रासिद्यतं । अद्यमपीत् f, आसिद्यतो ब्रह्ममपीत् k.

<sup>a</sup> That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Śāyana on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Playogi when he was a woman (cp. above, vi. 41). <sup>b</sup> And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)<sup>a</sup>. 'By Agni' (*agninā* : viii. 35) is ■ hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

अंसस r<sup>2</sup>r<sup>3</sup>, युसस r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, अंसस b, अंस f, असस k, पुंसस hdm<sup>1</sup>r<sup>2</sup>.—तदीय hm<sup>1</sup>br, तस्य व f, तदीयं k, तदीय d.—युवकाम्यया hdm<sup>1</sup>r<sup>2</sup>fkr<sup>2</sup>r<sup>3</sup>, युवकाम्यया b, यवकाम्यया r (=r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>).—परि ततः hdm<sup>1</sup>r, ततः परि bfk (cp. vi. 25 and 79).

<sup>a</sup> The reading of r, *tanyate badhakāmyā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* ■ the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* : viii. 42. 4-6) is addressed to the Aśvins.

ऐन्द्रासं (परम्) Am<sup>1</sup>, ऐन्द्रापात् b, ऐन्द्राग्वात् fkr.—ऐन्द्रासं Am<sup>1</sup>, ऐन्द्रापाद् b, ऐन्द्राग्वाद् fkr.—वायसे m<sup>1</sup>bkr<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, वायसे hdr<sup>2</sup>.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇṭha Pṛthuśravas gave to Vasa Aśvya<sup>a</sup>

इमे सभायेये  $hdm^1 b f k r$ , इमे तु बायेये  $r^1 r^4 r^5$ .—ऐङ्गे ततः परे B. ऐङ्गेति चोत्तरे  $Am^1$ .—वशावाञ्छाय  $ss$ , वशावाञ्छाय  $hdm^1 r$ , वशावाञ्छाय  $bf$ , वसावाञ्छाय  $k$ .

\* 79<sup>ed</sup> and 80<sup>ab</sup> are quoted by Śaṅgurusīya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21-24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25-28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इतिवमा<sup>a</sup>  $hm^1 r$ , स एतिवमा<sup>a</sup>  $ss$ , ग्रयेतिवमा<sup>a</sup>  $b$ , ग्रयेतिवमा<sup>a</sup>  $f$ , स येतिवमा<sup>a</sup>  $k$ .—\*हिमि:  $Am^1 ss$ , \*हिमा B.—The end of the verse is here marked by १६ in  $m^1 b f k$ , not in  $bd$ .

#### 17. Deities of RV. viii. 47-56.

B 81, 82. In the couplet 'Well led indeed' (*suntho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yaḥ kṛntat*: viii. 45. 30).

सुनीषो च  $r$ , सुनीषो च  $m^1 b f k$ .—इषत्वारिः कान्  $br$ , इषत्वारिः कान्  $fk$ , \*रिषके  $m^1$ .—82. निरि निज्जत्  $m^1 r$ , निरि निज्जत्  $b$ , निरि नि -  $f$ , निरि नि -  $k$ .—चरिष्य  $m^1 r$ , चरिष्य  $b f k$ .—इताः  $r$ , इता  $b f k$ , इताम्  $m^1$ .—अविषु खयन्  $r$ , अविषुखयन्  $b$ , अविषु खयन्  $fk$ , अविषु तूयम्  $m^1$ .—81, 82 are not found in A, but in B and  $m^1$  only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14-18) should be (considered as addressed) to Dawn as well (*api*)<sup>a</sup>. 'Of the sweet' (*svādoh*: viii. 48) is traditionally held to be addressed to Soma.

\*दित्ददेवते  $hdm^1$ , \*दित्ददेवते  $fbr$ , \*दित्ददेवता  $k$ .—खादोरिति श्रुतम्  $hm^1 r$ , खादोरमचितम्  $fk$ , खादोरमचित्  $b$ .

<sup>a</sup> The Sarvānukramanī has borrowed the words *antyaḥ pañcaśase 'pi*.

84. Now the following eight hymns (viii. 49-56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराश्रष्टी तु  $\Lambda m^1$ , पराशि चाष्टी B.—तिग्मतेजसा  $f$   $hm^1r$ , तिग्मचेतसाम्  $b$ , तज-  
तेजसा  $f$ , तिल्लकेति  $k$ —हेङ्गाश्व  $hdm^1$ , हेङ्गाश्वति  $b$ , हेङ्गाश्वमि  $kr$ , हेङ्गाश्वमि  $f$ .—  
चङ्गदेवतः  $hdm^1btk$ , चङ्गदेवतः  $r$ .

\* In the reading *śiadrūpy śakti*, the latter word ■ of course the pratika of the first Vālakhilya hymn (viii. 49). Cp. below, 86, note \*.

85. The last stanza, 'Agni has appeared' (*acety agniḥ*: viii. 56. 5), is to Agni; the last verse (*pada*)\* sang of Sūrya (viii. 56. 5<sup>d</sup>). Whatever wealth Praskapva gave to Prṣadhra,

अनन्त्यापिर\*  $hm^1r$ , अन्त्यापिच\*  $b$ , अन्त्यापिच\*  $fk$ .—सूर्यमन्त्रं पदं  $r^5r^7$ , मयमन्त्रं पदं  $b$ ,  
सूर्यमन्त्रं पदां  $f$ , सूर्यमन्त्रपदां  $k$ , सूर्यमन्त्रपदा  $hm^1r$ .—In  $r^1r^3(r)r^4r^6$  85<sup>ab</sup> reads: अन्ति-  
त्यपिरिति अन्त्याश्वतोऽपि: सूर्य एव तु.—पुषध्रश्च  $hm^1r$ , पुषध्रश्च  $b$ , पुषध्रश्च  $f$ , पुषध्रश्च  $k$ ,  
पुषध्रश्च  $r^5$  (on the corruption of अ to च and च्चु cp. i. 92; iii. 6).—चङ्गसु  $fr$ , चङ्ग वसु  
 $k$ , चङ्गसु  $b$ , चङ्गसु  $m^1$ , चङ्गसु  $hd$ .—The end of the *varga* is here marked by १० in  
 $m^1btk$ , not in  $hd$ .

\* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-  
ever, ■ not elsewhere used in the BD. with this sense, while *pada* is often so used.

### 18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrī*: viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)\* there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii. 61-66).

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तद्गुरोदिति  $m^1br$ , तद्गुरोति  $fk$ , गुरोदिति तु  $hd$ .—विह संस्तुतम्  $\Lambda m^1$ , परिकीर्ति-  
तम् B.—86<sup>ab</sup> is not found in  $btkr^2r^5$ .—निपातना  $hm^1r$ , निपातनाह  $fk r^2$ , निपा-  
तिह  $r^5r^7$ , निपातनि ह  $b$ .

\* It is to be noted that the BD. makes no mention of the last Vālakhilya hymns (viii. 57-59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1-14) only contains the first eight (viii. 49-56), introduced with the words: *bālakhilyāḥ pare'ssau* (ii. 19): 'in the following (adhyāya) the eight Vālakhilya hymns (are given).'—

The eleventh Vāṅkhyā hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Śuṣṭra hymns.—Only two of the MSS. of the Sarvānukramapī used by me notice the Vāṅkhyā hymns, and viii. 58 ■ omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10-12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

आचं वास्तुचं तितं hdm<sup>1</sup>r<sup>2</sup>, तुषि वास्तुचं तितं r, वास्तोऽकीऽधी तुचं तिनं r<sup>2</sup>, वास्तोऽकीर्षं तुचं तिनं b, वास्तो र्षं तुचं तिनं fk (विचं k).—आदित्यच r, आदित्यच hdm<sup>1</sup>, आदित्यच b, आदित्यं तु k, आदितं तच f.

■ 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीनान् m<sup>1</sup>r, मीनां bfk.—आचं m<sup>1</sup>r, आक्षि k, अचं b.—चक्षुर्दक्षिणं r, चक्षुर्दक्षिणं m<sup>1</sup>, चक्षुर्दक्षिणं f, चक्षुर्दक्षिणं k, चक्षुर्दक्षिणं b.—88-90<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> *Udahṣipan*: cp. *samudahṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

अरीरपातनीताक्षि br, अरीरपाताक्षि त मस्त्रा k, अरीरपाताक्षि मस्त्रा f.

■ 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10-12).

धीवराः fkr, धीवरा b, धीवरान् m<sup>1</sup>.—धुद्रयं मा वो br, धुद्रयं मा वो f, धुद्रयं मा वो k, धुद्रयमावो m<sup>1</sup>.—भूत् bfk, भूः m<sup>1</sup>.—स्वर्गं r, स्वर्गं च m<sup>1</sup>, स्वर्गं fk, स्वर्गं b.—तविषां hdm<sup>1</sup>, तविषां br, तविषां fk.—The end of the *varga* ■ here marked by १८ in bfk, not in hd.





B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>cd</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> 95<sup>cd</sup> was probably known to the author of the *Sarvānukramaṇī*: cp. *anīyās tīraḥ* . . . *śrutarvanā dānastutiḥ*.

## 20. Deities of RV. viii. 76-90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76-78).

आत्मादानां b fkr, आत्मादानां m<sup>1</sup>.—परया पदधीमिह् Am<sup>1</sup>b, परया पदधी-  
धिमिह् f, परया मादधीमिह् k, पदधीं परया वेह् x.—चिति r, चिति hdbfk.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition.

<sup>b</sup> The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahī*: viii. 80-82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

ययं हतुरिह् सोमं h m<sup>1</sup>b, हतुरिह् सोमं f, हतुरिह् सोमं k, सोमस्य तयमित्यह  
r.—वीक्षीमृषि पराकतः h m<sup>1</sup>b, पराक्षीमृषि चाणि तु r.—वेददेवमवीवृषत् h d r,  
वेददेवमवीवृषत् m<sup>1</sup>, वेददेवमवीवृषत् b, वेददेवे मवीवृषत् f, वेददेवेन मवी-  
विषत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85-87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88-90) are similarly (*iti*) (three) addressed to Indra.

प्रेमामियमुत्तरम् h m<sup>1</sup>rbfk, आवीयं तु ततः परम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The text of 98<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B, वीक्षाक्षिणाणि सूक्ताणि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three'=*तथा* in B).—The end of the *varga* is here marked by २० in bfk, not ■ h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This ■ probably due to the intention of beginning the story of Apālā with a new *varga*.

## 21. Story of Apālā.

99. <sup>a</sup> There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

स्वर्गदोषिणी hdr, स्वर्गदोषिणी b, स्वागर्गदोषिणी fk.—इहा hrhfk, कृष्णा r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Śaṅgurusīya on RV. viii. 91 (pp. 142f.): see BD. vol. i, p. 135. Cp. Śāyana in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Śātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.<sup>3</sup> vol. iii, pp. 33-38, where extracts from the BD., Śaṅgurusīya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्षे अगम सा hdr, अपामर्षी अगम सा b, पातुं अगम मेव सा n, तेन सार्धं तु सायवात् ‡.—100<sup>cd</sup> comes after 103<sup>ab</sup> in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāḥ*: viii. 91. 1).

कथितकतः m<sup>1</sup>fn, कथित सुतः bk, कथितः सुतः r.—This śloka is not found in A or ‡, but in B and n; 101<sup>cd</sup> is in m<sup>1</sup> also.

102. She pressed Soma in her mouth;

■ and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi*: viii. 91. 2); and Indra drank it from her mouth,

सा सुषाव मुखे bdm<sup>1</sup>, सा सुषाव मुखात् r, सा सुषाव मुखात् bfk, सा सुषाव तवा n, सुषाव स्वमुखे ‡.—इन्द्रश्च m<sup>1</sup>bfnq, इन्द्रश्च A.—102<sup>bc</sup> are not found in A, but in ■ only. Śaṅgurusīya has two entirely different pādas in place of 102<sup>bc</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्गृहात् hdr, स तद्गृहात् m<sup>1</sup>, अतस्तुः Bn.—अगादिनं नुचि नु bdm<sup>1</sup>r, अगादिनं

चिचेत सा h, सोममिन्द्रं दृषेव सा f, चवीं ब्रूते दृषेव सा r<sup>6</sup>r<sup>7</sup>, कुर्व तात चिचीर्धितम् n. Śaḍguruśiṣya has these two lines in the following considerably modified form:

निरमात्स क्वचित्पूर्वं नयचित्वा गृहाचुनेः ।

चमिः सुखा जनादेष्टुं कुर्व मा सुखं सति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by ३१ in bfk, not in hd.

## 22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुखचम् hm<sup>1</sup>re, सुखचां hr, सुखचां f.—तेन m<sup>1</sup>bfkr, तस्य n.—104<sup>ed</sup> is not found in A or g, but in Bm<sup>1</sup>n only.—Śaḍguruśiṣya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रचक्षिरेण ताम् all MSS., r and n(hm), रचक्षिरे यताम् g, रचि चक्षिणा ताम् n.—सुखम् वा तु ततोऽभवत् hm<sup>1</sup>re, ततः सा सुखचामभवत् bfk<sup>r</sup>r<sup>7</sup>n.

<sup>a</sup> Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*krkalāsa*).

106<sup>ab</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is:

तस्यां त्वचि व्येतायां सर्वस्यां ब्रह्मकोऽभवत् । (सर्वं bfk<sup>n</sup>, पूर्वं r)

The reading of A is favoured by that of Śaḍguruśiṣya:

तस्याः पूर्वहता चा लग्नातिः सा ब्रह्मकोऽभवत् ।

107. Yaska and Bhāguri call this hymn a story<sup>a</sup> (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) = (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).

इतिहासमिदं Am<sup>1</sup>, इतिहासमिदं B.—वाकमागुरी Am<sup>1</sup> (री hd, ररि: m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>), वाकमाठरी r, वाकमातरौ bfk, वाकमाचवो r<sup>5</sup>r<sup>7</sup>.—सिद्धं पातमिद्युतरे च ये hm<sup>1</sup>r<sup>1</sup>, वृत्त पातमिद्धे ततः परे bfr.

\* Cp. Vedische Studien, i, p. 292 f.

<sup>b</sup> The Sarvāṅkramapī combines the two statements in describing the hymn as an *itihāsa ānandak*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa)<sup>a</sup> to be addressed to the Rbhus; for on the third Chandoma (day)<sup>b</sup> this hymn is chanted (*śasyate*) as one addressed to the Rbhus<sup>c</sup>.

स्वामिनी m<sup>1</sup>b, स्वामिनी f, स्वामिनी r.—उत्तरक्षेत्रियके br, इन्द्र इतिक्षेत्रियक m<sup>1</sup>, (मोक्षा) सक्षेत्रियके f.—ह्यन्दीयके r(m<sup>1</sup>r), ह्यन्दीयके b, ह्यन्दीयके f, ह्यन्दीयके k.—This śloka ■ not found in A, but in ■ and m<sup>1</sup> only.—The end of the *varga* ■ here marked by २२ in bfk.

<sup>a</sup> AB. v. 21. 12; cp. Sarvāṅkramapī: *atyaiendrārbbho*.

<sup>b</sup> See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhrling accepts the reading *chāndogika* here=Chāndogya Brāhmaṇa.

<sup>c</sup> Cp. RD. v. 175.

### 23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

<sup>a</sup> Soma, oppressed by fear of Vṛtra, fled from the gods;

आ सि० br, ह्या सि० Am<sup>1</sup>rk.—इतिहासं fkr, इतिहासक b.—109<sup>d</sup> is not found in Am<sup>1</sup>, but in ■ only.—अपवन्ध तु Am<sup>1</sup>s, अपवन्धन B.

<sup>a</sup> The following passage (109<sup>ef</sup>-115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.<sup>2</sup> vol. iii, p. 39 f. See *Vedische Studien*, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Amśumatī<sup>a</sup> in (the country of) the Kurus. Him approached, with Bṛhaspati only<sup>b</sup>, the slayer of Vṛtra<sup>c</sup>,

वाक्ता hdm<sup>1</sup>bfk, वामा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>n, (सी०) वाक्तीम् r, वाम s.—अतिष्ठत् hmr<sup>1</sup>r<sup>2</sup>r<sup>5</sup>s, अतिष्ठत् b, अतिष्ठत् f, अतिष्ठत् r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, अतिष्ठत् n.—कुक्ष्ण r<sup>1</sup>r<sup>2</sup>n s, कुक्ष्ण b, कुक्ष्ण f, कुक्ष्ण Am<sup>1</sup>.—क्षेत्र अभ्याद् r, क्षेत्राभ्याद् hdm<sup>1</sup>, क्षेत्राभ्याद् b, क्षेत्राभ्याद् f, क्षेत्राभ्याद् r<sup>1</sup>r<sup>7</sup>, क्षेत्राभ्याद् s, क्षेत्राभ्याद् n.

\* Cp. RV. viii. 96. 13 : *ava drapao apfumatim atiqhat.*

<sup>b</sup> Cp. viii. 96. 15 :

*brhaspatiaā yujendraś sasūke*; cp. AB. vi. 36. 14 : *brhaspatimāno yujā.*

<sup>c</sup> This

śloka ■ quoted by the Nīkamañjarī on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्मानः br, योत्स्मानन्<sup>r¹r⁴r⁶</sup>, योत्स्मानं hdm¹fks.—सुसंहृष्टे<sup>r¹r⁴r⁶</sup> brbfk, च संहृष्टे<sup>r¹r⁴r⁶</sup>.—तानायतः सोमः hdrb, तानायतः सोम इ, तानायतांसोमं<sup>r¹r⁴r⁶</sup>.—अवस्थितः hdrbk, अवस्थितं<sup>r¹r⁴r⁶</sup>.

<sup>a</sup> The accusative *yotsyewānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dr̥ṣtvā tām āyateḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Brhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Brhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Brhaspati spoke :

मन्वागो वृषमाद्यान्<sup>hdm¹rbfk</sup>, मन्वागं वृषमाद्यान्<sup>r¹r⁴r⁶</sup>.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि<sup>m¹r</sup>, सोमिहि hdfb, सोमिषहि k, सोम मेहि<sup>r¹r²r⁴r⁶</sup>, सोम मेहि a.—113<sup>ad</sup> is not found in A, but in Bm¹ only.—अवर्षे<sup>kr</sup>, अवर्षे<sup>b</sup>.—The end of the verse is here marked by २३ in bfk. The verse has five and a half ślokas, but 113<sup>ad</sup> is probably a later addition; for ■ ■ both superfluous and omitted not only by Sāyana but also by m¹, which almost invariably has the additional readings of B.

#### 24. Story of Soma's fight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, औचसीव m<sup>1</sup>a, औचसीव b, र्वचसीव f.—देवानादाव Am<sup>1</sup>a, देवाना-  
वमां br, देवानातं f.

115. And having drunk (him) they slew in battle nine times  
ninety<sup>a</sup> demons. All this is related in the triplet 'Down' (ava :  
viii. 96. 13-15)<sup>b</sup>.

अव इत्यसिन्धुषि hdm<sup>1</sup>, अपि च तसिन्धुषि r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, अथव इत्थ इत्यसिन्धुषि = अथव  
सिन्धुषि B.

<sup>a</sup> Cp. vi. 51; vii. 51. <sup>b</sup> 109<sup>ad</sup>-115 is translated in *Vedische Studien*, vol. iii, p. 50.

3 116. (The seer praises) Indra, and the Maruts, and also Brhaspati<sup>a</sup> :  
for these are the deities of the triplet ; Śaunaka says that Indra  
alone (is the deity).

इहं च bfk m<sup>1</sup>.—बृहस्पतिम् bkm<sup>1</sup>, \*पति f.—116<sup>ab</sup> is found in bfk m<sup>1</sup> only.—  
हीता hm<sup>1</sup>r<sup>3</sup>B, तस्य r.

<sup>a</sup> In connexion with the following line, 116<sup>ab</sup> seems necessary. Mitra makes no  
reference to it, though it must be in his B MSS. also. As the names are in the  
accusative in the MSS., I have assumed the ellipse of *stanti*, which has frequently to be  
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)<sup>a</sup> it (the triplet) is said  
to be addressed to Indra-Brhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of  
Bṛgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>.

उक्तो m<sup>1</sup>bfk, उक्ता r.—117<sup>ab</sup> is found in B and m<sup>1</sup> only.—तुविनेष्टम् hrbfk, तुवि-  
नेष्टम् dr<sup>3</sup>r<sup>7</sup>.—अपश्यत् hdm<sup>1</sup>bf, अपश्यत् तम् r<sup>3</sup>r<sup>7</sup>, अपश्यति k, अदृष्टवान् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> AB. vi. 36. 12. <sup>b</sup> *Tupševa* from 118<sup>c</sup>. <sup>c</sup> *Apasyans tam* = necessary  
because it = Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,  
behold me, seer<sup>a</sup>.'

B For Nema, being alone (*eka*) while praising (Indra), had also  
said, 'There is no Indra<sup>b</sup>.'

दुषेनाद्यम् br, दुषेनाहम् m<sup>1</sup>fk, पराभ्यां तु hd.—एहं पश्य च मामुषि br, अहं पश्य च  
मामुषि m<sup>1</sup>, अहं पश्य च मा तुषि f, अयमस्मीति मामिति hd.—118<sup>cd</sup> is found in = and  
m<sup>1</sup> only.—सुवसेव r, सुवसेव b, सुवसेव m<sup>1</sup>, सुवसेव fk.—The end of the *varga* is here  
marked by २४ in bfk.

<sup>a</sup> Cp. RV. viii. 100. 4 : *ayam aham jaritah pafya mājha*. <sup>b</sup> Cp. *ibid.*, 3 : *nandro  
astiti nema x tva āha*.

## 25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—119<sup>ab</sup> are found ■ B and m<sup>1</sup> only.—अविशं इहा hdm<sup>1</sup>, अविशु इहा r, तं इहविच br<sup>2</sup>r<sup>3</sup>r<sup>1</sup>, तं इहविच f.—सुमीतो hdr, संमीतो fk, संमीतो b.

<sup>a</sup> Though somewhat redundant 119<sup>ab</sup> is probably original, as ■ appears to have been known to the author of the *Sarvānukramāṇi*; cp. the statement there: *ayam iti dv-ccagindra ātmānam astaut*. <sup>b</sup> This and the further details (119<sup>ad</sup>–124<sup>ab</sup>) as to RV. viii. 100 are passed over in the *Sarvānukramāṇi*.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दागन् hdm<sup>1</sup>rb, पागन् fk.—वीषवीं hdm<sup>1</sup>r, वीषवीं bfr<sup>2</sup>r<sup>3</sup>, वीषविं k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (un-assailable) by reason of his fury.

\*तथिमा A, \*तुथिमा r<sup>2</sup>r<sup>3</sup>r<sup>1</sup>, \*तुथिमा f, \*तुत्तोमा b, \*तुत्तोमा k, \*तुथिताम् s.—खया hdm<sup>1</sup>s, खयं r, खयं hf, खयं k.

<sup>a</sup> The following three ślokaś (121<sup>cd</sup>–124<sup>ab</sup>) are quoted by Śāyana on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाग्रजदन्तुम् hds, तं नाग्रजं हन्तुम् r, तन्नाग्रजं तुम् b, तन्नाग्रजं तुं fk.—हजिथि तिष्ठस् विजग्वाय Am<sup>1</sup>s, हजाय विजग्वाय तिष्ठस्वाय B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतवीय m<sup>1</sup>, उद्यतवीय hdr<sup>1</sup>r<sup>4</sup>r<sup>3</sup>, उद्यतस् तु bfrs, उद्यतस् तु k.—123<sup>bc</sup> is omitted in fk.—The end of the *varga* ■ here marked by २५ in bfk, not in hd.



## 26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वे A.—अपिबोक्तं सखेऽसुवि A, सखे विष्णुविति सुवि B, सखे विकुविति सुवि f, सखे विष्णुविति सुवि b, विष्णुविति सखे सुवि r, सखे विष्णो इति सुवा s.

125. and the three verses\* of 'Forth' (*pra*: 5<sup>ab</sup>) are to Mitra<sup>b</sup>, Aryaman, and Varuṇa<sup>c</sup>, the fourth (5<sup>d</sup>) is to all the Ādityas: such is (here) the praise.

वा पादान् r, पादस्य A, पादो (००) m<sup>1</sup>, पादस्य bfk.—वार्य rhd, (य) वर्य r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, (००) वं m<sup>1</sup>, (००) वर्य bfk.—वयस्यतुर्धः hdbk, वयस्यः f, य वयस्यतुर्धः r, वयस्यतुर्धः m<sup>1</sup>.

\* The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaś* ■ very forced: 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

<sup>b</sup> The dative *mitrāya* is probably used beside the genitives *aryamaṇaś* and *varuṇasya* because the stanza begins with *pra mitrāya*.

<sup>c</sup> According to the *Sarvānukramāṇi*, Mitra and Varuṇa only. The name of Aryaman occurs in 5<sup>d</sup>.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Āsṛins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon.

परा त्वादिष्य<sup>a</sup> hm<sup>1</sup>r, पर्मादिष्य<sup>b</sup> b, वरमादिष्य<sup>c</sup> f.—सीर्यै m<sup>1</sup>, सीर्यै (wrong sandhi for सीर्यै) hr<sup>3</sup>B, सीर्यै (dual of सीरी) S, सीर्यै (सीर्यै) r.—उषसा b f S, उषसा k, सीवसा r<sup>2</sup>r<sup>3</sup>r<sup>7</sup>, उषसा h d r<sup>3</sup>, सीर्यै (सीवसी) r.—प्रमा वा r<sup>3</sup>b f r<sup>3</sup>r<sup>7</sup>, प्रमा वा h d, प्रमा वान् k, प्रमा वान् m<sup>1</sup> (सूर्यप्रमास्तुतिर्वा S).—वज्रसूर्ययोः hm<sup>1</sup>r<sup>3</sup>B, (सीवसी) लुभियं परा r.

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabhām*) governed by *stanti* to be supplied: cp. note on 116<sup>ab</sup>.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

ब चापे १, चापे hdm<sup>1</sup>fk, चपे b.—128<sup>ad</sup> and 129 are not found in A or m<sup>1</sup>, but in B only.

■ 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

वाय्वातं १, वाय्वाता bfk.—The end of the *versus* is here marked by २६ in bfk.

<sup>a</sup> The Sarvānukramaṇī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Maṇḍala ix.

#### 27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala<sup>a</sup>. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna<sup>b</sup>.

नवमे लिह मय्यसि B, नवमे मय्यसर्विनि: Am<sup>1</sup> (hdr<sup>2</sup>; \*सिर्विनि: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>).—  
\*वहाप्रयसु hm<sup>1</sup>r, \*वहामिच: f, \*वहामिच: bkr<sup>2</sup>.—\*सुता: MSS., \*सुत: r.

<sup>a</sup> Cp. Sarvānukramaṇī: *savameṇ maṇḍalaṇ pāvamānaṇ samyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṃṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāḥ*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10-12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan ■ directly mentioned in 10, indirectly as *kāpardin* in 11, and *āghṛṣi* in 12; *ayam somaḥ pavate* occurs ■ 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naḥ tīraḥ pauṣṇyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr<sup>a</sup>.

सावित्री ऋषि<sup>r</sup>, सावित्र्यपि<sup>hm<sup>1</sup></sup>, सावित्र्यापि<sup>d</sup> (but the *ā* of *त्र्या* is obliterated with yellow pigment), सावित्र्यान्वा<sup>bfk</sup>. The *Sarvānukramanī* has सावित्र्यमिसावित्री (also in Sāyana's quotation), but *त्र्यपि* is probably a misprint, as my index has *agnidevitrī*.

<sup>a</sup> According to the *Sarvānukramanī* the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yah*: 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetr*).

उत्तरे च य इक्षिते hr<sup>3</sup>, उत्तरे च इक्षिते d, बहुतरा च इक्ष्व r, सप्तोत्तरा च इक्ष्व B.

<sup>a</sup> Op. *Sarvānukramanī*: *te pūṣamānādyetr-stuṭi* (RV. ix. 67. 31, 32 begin with the words: *yah pūṣamānir adhyeti*). With regard to the reading of the B MSS. in 133<sup>d</sup> cp. Meyer, *Āgvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*srakve*: ix. 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते hdm<sup>1</sup>r, निरुक्त b, विरुक्त fk.—सक्तिःपि r, सक्तिरिति hdm<sup>1</sup>, सक्ति भी bf, सक्ति ची k.—वक्ष्यामि Am<sup>3</sup> (वर्ष्यामि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), वक्ष्याच B.—बोध्यते hm<sup>1</sup>r, बाध्यते bk.—The end of the *varga* is here marked by २७ in m<sup>1</sup>bfk, not in d.

<sup>a</sup> I was for a long time inclined to adopt the emendation *sraktoḥ*, meaning 'in the hymn *srakve* the demon-slaying Agni ■ explained (as the deity);' but I have retained *nirukte* ■ the reading of the best MSS. and as giving an adequate sense. <sup>b</sup> There

■ no mention of Agni *rakṣaṇ* here in the *Sarvānukramanī*; but Sāyana on RV. ix. 73. 5 explains *apa dhāmantī* .. *tvacam asikṣam* by *rākṣasam* .. *apaghnanti*. <sup>c</sup> There is

no reference to this statement in the *Sarvānukramanī*. Op. *Nirukta* xiv. 11, where *gharma* ■ one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

## 28. Deities of RV. ix. 87, 96, 112.

■ 135. The verse 'Deft, wise' (*rbhur dhiraḥ*: ix. 87. 3<sup>b</sup>) should be held to be addressed to Rbhu<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nipāta*) in three verses (*pāda*)<sup>c</sup>:

आर्मवसु r, आर्मवसु f k, आर्मवसु m<sup>1</sup>, आर्मवसु b.—अवेत्पाद् fr, अवेत्पाद् k, अवेत्पाद् m<sup>1</sup>, अवेत्पाद् b.—असुधीर r, असुधीर m<sup>1</sup>, कतवीर b f k.—निपातेषु चिमिः पाद्भिः r, निपाते चाष्टावास् f k, निपातेचाष्टावास् b m<sup>1</sup>.—इहोदिताः b f k r, इहेरिताः m<sup>1</sup>.—135 is found in ■ and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this *pāda* in the *Sarvānukramapī*. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>ab</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of b f k m<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>ab</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6<sup>ab</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul<sup>c</sup>.

तिक्षोक्तास् m<sup>1</sup> r, तिक्षोक्ता h d, तिक्षोक्ता b, तिक्षोक्ता f k.—चिमिस्त्विति k r, चिमिस्त्विति m<sup>1</sup>, चिमिस्त्विति h, तुमिस्त्विति d, चिमिस्त्विति b, अवेत्ति f.—दुषा दुषिः h d m<sup>1</sup>, दुषिर्दुषिः r, दुषिर्दुषा b, दुषिर्दुषा f k.—सूर्यवक्तात्त्वयापि h d, सूर्यवक्तात्त्वयापि r<sup>1</sup> r<sup>4</sup>, सूर्यवक्तात्त्वयापि B.—ओम एव वा A m<sup>1</sup>, ओम इत्यपि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavinaḥ; ṛṣir viprāṇāḥ, mahiṣa mṛgāṇāḥ; āyaso gṛdhraṇām, svadhītir vanānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the *Nirukta Pariśiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramapī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śaci asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup>?'

वर्तन्वा h d r, वर्तन्वा f, वर्तन्वा k, वर्ततां b.—जीवसु b, जीवसा f k, जीवसु h d r.

<sup>a</sup> That is probably, the seers of the ninth *Maṇḍala*: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *india ṛṣiḥ papracha, du-bhikṣe kena jivatīti; teṣām chaḥ pratyavāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live<sup>b</sup>.'

अविर् br, कमर् m<sup>1</sup>, कर् fkr<sup>2</sup> (वासम् Nir.).—अस्यदं bm<sup>1</sup>(Nir.), अस्यदं fr, अस्यदं kr<sup>2</sup>.—यमम् bfm<sup>1</sup>r(Nir.), दमम् kr<sup>2</sup>.—समुद्रः all MSS., सद्भिः Nir.—पर्वतो brNir., पर्वता m<sup>1</sup>fk.—In place of एवं जीवानहे यमम्, the Nirukta has दुर्मिणि नव वृत्तयः.—This śloka is not found in A.

<sup>a</sup> I take *asyandana* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated.

<sup>b</sup> This is, of course, the answer of the seers; cp. 137, note <sup>b</sup>. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*dāta jivanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattas jivānāḥ*): cp. the Mītākṣarā on this passage.

139. In praising (Indra) the seer Śīśu, son of Aṅgiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवर्णम् Am<sup>1</sup>, सव सुवर्ण B.—अविर् fk, रिबिर् b, ह्यविर् hm<sup>1</sup>r.—अपियान् f, रिपियान् b, अपियान् b, hm<sup>1</sup>r.—एव Am<sup>1</sup>, इव B.—The end of the *verse* is here marked by २८ in bfk, not in d.

## 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वास्तु Am<sup>1</sup>, त्वाह सर्वास्तु bfk, (०३ः) प्रात्रवीत्सर्वास्तु r.—तपस्यं hm<sup>1</sup>r, तपस्यं b, तपस्यं f.—न ह्युति तपसः शक्यमिदं b, न वृत्ति तपः शक्यमिदं fk, न ह्युति तपसा शक्यं विना hd, न ह्युति तपसा शक्यं त्वना m<sup>1</sup>, न ह्येतत्तपसा शक्यं विना r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, नातप्ततपसः शक्यमिदं r.—ऊहं bfk, ऊहं hm<sup>1</sup>r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

सुवर्ण hm<sup>1</sup>r, सवर्ण b, सवर्ण f, सुवर्ण k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत् f, पूर्वान् परान् bm<sup>1</sup>.—वंशान् hm<sup>1</sup>r, वंशान् bfk.—च hm<sup>1</sup>r ता: bf, ता k.

143. And whatever sin he has committed with mind, speech body, and food—purified from all that, he enjoys the fruit of Vedic study<sup>a</sup>.

यथा<sup>a</sup> hm<sup>1</sup>r, यथा<sup>a</sup> bfk.—\*वाग्देहभोजने: r, \*वाग्देहभोजने: f, \*वाग्देहभोजने: b \*वाग्देहभोजने: hdr<sup>a</sup>, \*वाग्देहभोजने: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—साध्याः ॥३॥३॥३॥ A, सविषाणोऽप्यनामुयात् B, सविषाणोऽप्यनामुयात् m<sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the Ṛgvidhāna (iii. 2. 5), which with reference to the Pāvamāni verses says: *svādhyāyapungam atulaṃ pūtaṃ prāpnōti oākṣyam*.

A 144. The Pāvamāni Gāyatrīs<sup>a</sup> are the supreme Brahma, the bright, eternal light<sup>b</sup>. He who here at his latter end (*ante*) restraining his breath<sup>c</sup>, intent on them,

ते m<sup>1</sup>r, ते hd.—This śloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. Ṛgvidhāna iii. 1. 1: *svādīṣṭhayeti gāyatrīṣ pāvamānīr japed devajāḥ*; cp. Nirukte v. 2, 3. <sup>b</sup> Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . yatra jyotiḥ ajasram*. <sup>c</sup> Cp. Ṛgvidhāna iii. 3. 5: *prōṣaṇ āyanya ca dhyāyēd ante devān pīṭṇa ṛṣiṇ*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers the Gods, and Sarasvatī<sup>a</sup>—to his fathers milk, melted butter honey, and water will flow (*upavarteta*).

आयिष्य hm<sup>1</sup>r, आयिष्य f, आयिष्य b.—\*सोयवर्तेत hbfkr, \*सोयवर्तेत r<sup>6</sup>r<sup>7</sup>

<sup>a</sup> Cp. Ṛgvidhāna iii. 3. 6: *sarasvatīṃ cārcayīta payo 'mlamedhkasarpīṣā*; and iii. 2. 3 *akṣyam ca dhaved dattam pīṭṛbhyāḥ paramaṃ madhu*.

■ 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it)<sup>a</sup>.

सुप्तं शतं bfk. —पावमाकम् r, वीवमाकम् bfk<sup>2</sup>.—सनुवाकास्तु fkr, \*वाच b.—The end of the *varga* ■ here marked by २९ in bfk.

\* This śloka is not found in A or m<sup>1</sup>, but in ■ only. Nevertheless it ■ probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamaṇḍalasya pāramāṇyaṃ saṃnyam*. As the *varga* comes at the close of ■ Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note \*.) If any of them is a later addition, 144 is the most likely to be such.

### Maṇḍala x.

#### 30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭr, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाग्रसु hm<sup>1</sup>r, त्वाग्रसु f, त्वाग्रसु k, तु त्वाग्रसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdx, तस्य br<sup>5</sup>.—This śloka is omitted in fkr<sup>2</sup>.

149. Trīśiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)<sup>a</sup>.

स हि hm<sup>1</sup>r b, स इ fkr<sup>2</sup>r<sup>5</sup>.—श्रीवत्सावहिदत् Am<sup>1</sup>, शयवत्सावहिदत् B.—\*इयमुक्त्वा hdm<sup>1</sup>fk, \*इयमुक्त्वा b, \*इयमुक्त्वा r.

<sup>a</sup> Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमुचिं ग्रहितं bfr, तमुचिं ग्रहितो k, तमुजन् ग्रहितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अहितस् r<sup>3</sup>, तं सुश्रव-  
हितस् hd, तं सुश्रवहितस् m<sup>1</sup>.—पुनुचे hm<sup>1</sup>r, विविदे bfk.—ताव्यामु hdbk, तस्यामु  
r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरांसि श्रीवत्सावहिदत् hdx<sup>3</sup>, शिरांसि श्रीवत्सावहिदत् m<sup>1</sup>r, शिरांसि श्रीवत्सावहिदत्  
दत्तमु: r<sup>2</sup>r<sup>7</sup>, श्रीवत्सावहिदत् प्रमु: f, श्रीवत्सावहिदत् प्रमु: b.

<sup>a</sup> The expressions used in RV. x. 8. 9 are: *avābhīnat* and *trīṇi śirṣā parā vark*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalavinka*); while that with which he ate food became a partridge (*tītiri*)<sup>a</sup>.

सुरापायम् hdbfk, सुरापायम् m<sup>1</sup>r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

<sup>a</sup> For similar transformations cp. what became of the skins of *Apūṣ* (above, vi. 106) and of the members of *Agni* (below, vii. 78-80).

### 31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face<sup>a</sup>.'

म्राही hm<sup>1</sup>rbfk, तीत्रा r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—यसाद् hm<sup>1</sup>rbfk, यसां r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpaḥ* : x. 9), for the removal of that unpropitious sin.

सुविद् bfr, सुविद् Am<sup>1</sup>.—पयुज्यं MSS. and r (cp. various readings of रोमापयुजि above, iii. 114).

<sup>a</sup> Alternative seer of RV. x. 9; see *Āṛṣṇukramapī* x. 3; *Sarvāṇukramapī* on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो विदिति Am<sup>1</sup>, यो वित्सवायं (the fuller *pratika*) B.

155. The two (hymns beginning) 'The bull' (*vṛṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* : x. 14) the Middle Yama<sup>a</sup> is praised.

युजे वामम् B, युजेदितेव Am<sup>1</sup> (युजति<sup>a</sup> r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>).—परेयिवांसमित्त्व bfr, परेयिवांसमित्त्वित्त्वि hr<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, मित्त(सूयते) d, परेयिवांसं युजिऽत्वि m<sup>1</sup>.—155<sup>d</sup>, 156<sup>abc</sup>, and  
II. K k



सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with वसुधै and 156<sup>d</sup> begins with संवसुधै).

\* Cp. Nirukta xi. 18, where Yāska, in commenting on the words *mādhyaṃh pitarāḥ* in RV. x. 15. 2, remarks: *mādhyaṃh yama ity āhuḥ, tasmān mādhyaṃhān pītṛn manyante.*

156. Then the Atharvans, the Bhṛguś, the Āngirases, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

द्विरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽद्विरसः br, पितरो पितरः f. —सह hdm<sup>1</sup>bfr, च ह r. —तच hdkr, तच bfm<sup>1</sup>. —The end of the *varga* is here marked by ३९ in hm<sup>1</sup>bfr, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Āngirases in the formulas; for in the verse 'Vivasvat' (*viva-svantam* : x. 14. 5<sup>a</sup>) he (himself appears as) a Father.

संवसुतो वसुधै bfr, वसुधै संवसुतो m<sup>1</sup>. —मसीषु वज्रयः पादे bfr, मचच वज्रयपादे m<sup>1</sup>. —157-159<sup>ab</sup> are found in ■ and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*saṃskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi* : x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṣ*).

In the triplet 'Run past' (*ati drava* : x. 14. 10-12) the two dogs<sup>a</sup> (are praised). The following (hymn) 'Let them arise' (*ud iratām* : x. 15) is addressed to the Fathers<sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरताम् f, उदीरिताम् b, उदीरितम् kr.

<sup>a</sup> Cp. Sarvānukramaṇī: *tyceḥ śvachyāṃ.*

<sup>b</sup> Cp. Sarvānukramaṇī: *udiratām . .*

*pīṛyam.*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas \*.

उत्तरेण तु  $hm^1r^3$ , परेणैव  $r$ .—160<sup>ab</sup> is found in  $Am^1$  only, not in  $bfr^2r^5$  (nor presumably  $r^7$ ).—च चम<sup>o</sup>  $r$ , च म<sup>o</sup>  $hd$ , चाम<sup>o</sup>  $fk$ , चाम<sup>o</sup>  $b$ .—सहरक्षः च नाम यः B, ~~उत्तरेणैव सह~~ A, सहरक्षश्च नामः  $m^1$ .

\* That is, *havyavāhans* is the Agni of the gods; *kavyavāhans*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

वैतत्यवाहनसंयुतिः  $Am^1$ , स्वाह कववाहनमेव तु B (तु  $bfk$ , च  $r^2r^5r^7$ ).—ईवस  $hm^1r^2f$ , ईवस  $br^5$ , देवस  $kr$ .—\*सुरस च  $Am^1$ , \*सुरस तु B.—The end of the *varga* is here marked by ३२ in  $hm^1bfk$ , not in  $d$ .

### 33. Story of Saranyū: RV. x. 17.

162. Tvaṣṭṛ\* had twin children, Saranyū as well as Triśiras. He himself gave Saranyū in marriage to Vivasvat.

विधिराः सह  $hm^1bfk$  (RV.), (\*युस) विधिराविह  $n$ , सहजी च ह  $r^1r^4r^5$ , (\*युस) विधिराच ह  $s$  (AV.).—सरयू  $rs$  (RV.), सरयू  $hds$  (AV.), सरयू  $bfk$ .

\* The following story, vl. 162-vil. 6, is quoted in the Nītimāñjari on RV. i. 116. ■ and by Śāyana on RV. vii. 72. 3 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimāñjari in M. M.'s RV.<sup>2</sup> vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Śāyana also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yami were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरयूयां  $s$ , सरयूया  $br^2r^5r^7$ , सरयूय<sup>o</sup>  $m^1$ , सरयूय<sup>o</sup>  $f$ , सरयू  $hd$ , सरयू  $n$ .—यजति  $hm^1rbfk$  (Nirukta xii. 10), यति ते  $n$ .—ती चायुमी  $hm^1rbfk$ , ताचयुमी  $s$ .—यमावेव MSS.  $rs$ , यमी खातां  $s$  (AV.).—यमः  $hm^1rs$ , यमी  $bfk$ . The last pāda in Śāyana (RV.) reads: द्वायां यमा च ये यमः.—The end of the *varga* ■ here marked by ३३ in  $bfk$ , not in  $m^1bd$ .—The last pāda is repeated in  $b$ , not in ■

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

कहा m<sup>1</sup>rs, कटा bfk, कुहा hd, हुहा ns (AV.), हृहा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मिथुनं MSS. rs, तथुनं s (AV.).—मूलापचकने bfkrs, भूला प्रचकने s (cp. Nirukta xii. 10: प्रकुद्वाच), मूलापचकने hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तक्षामजनयन् m<sup>1</sup>bfkrs, तक्षां प्रजनयन् hd.—राजर्विरभवत्तोऽपि Am<sup>1</sup>, राजर्वि-  
रासीत् मनुर् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvaṣṭr, having turned himself into a horse with similar characteristics (to hers).

विद्याय m<sup>1</sup>br, विद्याय hdr<sup>2</sup>, विद्याया f.—अश्वरूपिणी hbrs (AV.), अश्वरूपी fk, आश्वरूपिणी s.—वाची MSS. rs, अश्वी s (AV.).—अश्वचयः m<sup>1</sup>bfk<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, अश्वचयः hdr<sup>2</sup>, अश्वचयः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरयूय Am<sup>1</sup>, सरयूय Bn, सरयूय s, सरयूय s (AV.).—विदित्वा Am<sup>1</sup>, विद्याय Bns.—सुहृत्सुहृत् hm<sup>1</sup>rfs, हररूपिणम् b, हररूपिणम् r<sup>1</sup>.—मैथुनाद्योपचक्राम hm<sup>1</sup>■ मैथुनाद्यापचक्राम b, मिथुनाद्यापचक्राम r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, मिनाद्योपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs, योगेन s (AV.).—गुहं fkdns, गुहं hm<sup>1</sup>s (AV.), अक्रन् b.—उपा-  
विश्रज bfr, उपविश्रज hdk, उपविश्रति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>s (AV.).—तकुहं rns, तकुहं d, तसहकं b,  
तकुहं f, तकुहं hm<sup>1</sup>s (AV.).—The end of the *varga* is here marked by १ in bfk, not in hdm<sup>1</sup>.

## 2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins' <sup>a</sup>.

आघ्रातम वाक्कुक्कान्तु rnf (कु° १), आवाक्कान्तु b, आवागुक्कान्तु b, आवा-  
गुक्कान्तु d, आवाकुका k, आघ्रातमावाक्कुक्कं तत् s.—यो सुताव् hm<sup>1</sup>hs, यो सुताव् fkr,  
यो तु ताव् s (AV.), यो तु तो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—वाजिनाव् hdm<sup>1</sup>bfrna, वाजिनाव् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The quotation ends here in Śāyana (RV. and AV.), but the Nīlmañjarī quotes 7<sup>ab</sup> also.

7. Yāska regards this as a story <sup>a</sup> of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (tvaṣṭā: x. 17. 1, 2) which has Saranyū for its deity.

तुवे hdm<sup>1</sup>rbsk, तुवे r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (pūṣā: x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>cd</sup>) to Agni <sup>a</sup>; even the third (3<sup>e</sup>) may optionally (vā) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also <sup>b</sup> (addressed to him).

द्वावापियाव् r<sup>6</sup>r<sup>7</sup>, द्वावापियाव् fk, द्वावापियाव् b, द्वी लापियाव् r, द्वी लापिया  
hd.—यो पृथिव्यावाः परावु वाः hm<sup>1</sup>r, योष्व योष्ववसाः पृथिव्याः b, योष्व  
योष्ववसा परपथिवः f, योष्वः योष्ववसापरपथिवः r<sup>2</sup>r<sup>4</sup>r<sup>7</sup>.

<sup>a</sup> The Sarvānukramapī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. <sup>b</sup> The reading of ■ is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (pare) that (third stanza) ■ addressed to Pūṣan.'

9. But one (stanza) in this hymn (atra), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (drapsaḥ: 11–13), Soma is praised indirectly (parokṣa).

सुवथिका hr, सुवथि d, तु तथिका b, तु तथिका r<sup>5</sup>r<sup>7</sup>, लेका fkr<sup>2</sup>.

10. But the next (stanza), 'Rich in milk' (*payasvati*: 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अध्वेयता<sup>a</sup> hm<sup>1</sup>r, अध्वेयता<sup>a</sup> b fkr<sup>2</sup>r<sup>2</sup>r<sup>1</sup>.—वाहो वा hm<sup>1</sup>r, वाहः b, वाहः fk.—  
मुन्धोरखे m<sup>1</sup>, मुन्धोरखे hd, मुन्धोरखे r, मुन्धोः चाती b, मुन्धो ज्ञानी f.—कुप्ताच m<sup>1</sup>r,  
कुप्ताच hd, कुप्ताचु br<sup>2</sup>, तिःर्मणि f.—The end of the *vars* is here marked by २ in bfk,  
not in hdm<sup>1</sup>.

<sup>a</sup> The correct pratika ■ *payasvatī*.  
devatāḥ; AGS. iv. 6. 10.

<sup>b</sup> Cp. *Sarvānukramāṇi*: *catasro mṛtyu-*  
<sup>c</sup> Cp. below, vii. 15: *antyakarmaṇā*.

### 3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyah*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhī*)<sup>a</sup>.

आशासि m<sup>1</sup>fk, आशास br.—इमे जीव r, इमे जी b, इमे यो m<sup>1</sup>, इमे यो (जीवन्) f.—आशासि m<sup>1</sup>kr, अश f, आशासाक् b.—तेभ्यः परिधिर्मणि br, वृत्तिभ्यः परि-  
धर्मणि fkm<sup>1</sup>.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV. x. 18. 4: *imaṃ jīvebhyah paridhīḥ dadhāmi*; cp. *Sūyasa*; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)<sup>a</sup>.

तथैवाज्ञनधर्मणि B, तथा परिधिर्मणि A: the latter reading ■ probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in ■ only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhī*, the present śloka mentions the one which refers to *añjana*.—This śloka ■ wanting in m<sup>1</sup>.

<sup>a</sup> Cp. RV. x. 18. 7: *imā nārī . . āñjanena sarplāṣa saṃ viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud irṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्यगुरोहति m<sup>1</sup>, मृतं पत्न्यगुरोहति h<sup>d</sup>, मृतपत्नी तु रोहती r, मृतं पत्नी तु रोहति f<sup>k</sup>, मृतं पत्नीं तु रोहतीं b, मृतमन्वारोहति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—निगद्य m<sup>1</sup>, निगत्या h<sup>d</sup>r<sup>3</sup>, निगदात् b<sup>f</sup>k, निगता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Had the MS. evidence not been so strongly in favour of *amarohati*, I should have been inclined to adopt the corrected reading of b: *mṛtaṃ patnīm tu rohatiṃ*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *R̥gvidhāna* iii. 8. 4: *devāro 'avāranukṣaṇīm ad īrsveti nigariyati*; and with *rohatiṃ* cp. below, vii. 130: *śrīyām ārohatiṃ patīm*; AGS. iv. 2. 18.

■ 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because ■ Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) <sup>a</sup>.

This śloka ■ not found in A, but in B and m<sup>1</sup> only.

\* That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9) <sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m<sup>1</sup> only.—The second line follows the reading of B; the reading of Am<sup>1</sup> is:

शाक्यर्धं च अपत्यं च अनुरितुत्तरामुचम । (अपत्यं r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, उपत्यं h).

I have preferred the former, as it follows the text of the RV. (अनुईसादादहानो मृतस्य) and as अस्यां in A seems to make no sense.—अस्यादिताः (=तुषः) B, अस्यादिने (=दुषः) Am<sup>1</sup>; cp. next śloka.—रमशानि चाक्यकर्मणि B, रमशानिष्वक्यकर्म सु Am<sup>1</sup> (अक्यकर्म hdm<sup>1</sup>, अक्यकर्म r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—The end of the *varṣa* ■ here marked by § in b<sup>f</sup>k, not in h<sup>d</sup>.

\* Cp. AGS. iv. x. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9) <sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned <sup>b</sup>, one should state the deity from the ceremony.

तृचक्षास् १, तृचक्षादी bfk, तृचक्षास् Am<sup>1</sup>.—देवतां मृत्युर् १, देवता मृत्युर् hdm<sup>1</sup>, देवता मृत्युर् b, देवता मृत्युर् fk.

<sup>a</sup> I have preferred the reading *treasya* to *dotasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference ■ their contents (in 12-15). The Sarvānukramapī states RV. x. 18. 7-13 to be *pīṭmedhāḥ*. <sup>b</sup> Cp. note <sup>a</sup> on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)\*.

Now as to the following four stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm<sup>1</sup>rbfk, प्रजापतिरिदं जमी r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> Cp. Sarvānukramapī on the last stanza of RV. x. 18: *antyā . . prajāpatiṃ vā sāgniruktā*; on which Ṣaḍgurusīya remarks: *sā cāgniruktā: aprakāśadevatābhikānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'<sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> (०हानि अप० १, ०हाज्य० hdm<sup>1</sup>). The reading of B is:

प्रतीचीन ज्ञानं क्षितानपवृज्जीतरासु तत् । (०जीतरासु bfk).

19. जहःसु Am<sup>1</sup>, जहसु fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, जहस b.—दधुर् m<sup>1</sup>, दधुर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दधुर् hdrbfk (RV. x. 18. 14: प्रतीचीने मामहनि . . दधुः).—इत्याशास् १, इत्याशास् b, इत्याशास् f, अयाशास् Am<sup>1</sup>.—अयाशिरः १, अयाशिरः b, अयाशिरः f, अयाशिरः hdm<sup>1</sup>r<sup>3</sup>.—मां rf (RV.), मां m<sup>1</sup>bk.—प्रयतः fkr<sup>2</sup>, प्रयतः b, प्रयतः r, प्रेतः m<sup>1</sup>.—समजीवयन् bfr, ज्यत् k.—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. AGS. iv. 5. 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām aham iṣṭvāḥ parāṃ vyaś dadāh*, &c. If the reading of A ■ taken by itself, it probably means: 'The Fathers, having as ■ were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadāh* because it ■ the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1<sup>st</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

इतीदं तु A, इतीचं तु m<sup>1</sup>, इदं युक्तं B.—प्रब्रमावाचु Am<sup>1</sup>, प्रब्रमावाच B.—The end of the *varga* ■ here marked by § in hbfk, not in d.

<sup>a</sup> Op. *Sarvānukramanī*: *āpam gavyam vā . . agnīpomiyo dattīyo 'rdharcaḥ*.

### 5. Datties of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

युक्तमुच्यते Am<sup>1</sup>, युक्तमुच्यते B.

<sup>a</sup> 'Both the gods' (*udhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The *Sarvānukramanī* makes no reference to the datties of RV. x. 19. 2 and 6.

<sup>b</sup> Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn.

<sup>c</sup> This hymn begins with a single verse instead of a stanza : *bhadrāṃ na api vātīya manasḥ*. The *Sarvānukramanī* remarks : *ādyāḥślopadā, pāda eva vā śāntiyarthaḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21<sup>c</sup> = *Ṛgvidhāna* iii. 8. 6<sup>a</sup>; cp. the whole śloka there :

*daśākṣaraṃ tu śāntiyarthaṃ bhadrāṃ na iti saṃsmaret ;  
ntīyaṃ japec chūcir bhūtā : mānasaṃ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4-6) addressed to the Aśvins.

ऐन्द्रायाम् Am<sup>1</sup>b, ऐन्द्राय f k, ऐन्द्राय r.

23. 'Happy' (*bhadrām* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27-29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds ;

पराशसत् hm<sup>1</sup>b f k, पराशतः r.—मत्तः सत् hm<sup>1</sup>r b, मत्तः स r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मत्तेन f, मत्तेन k.



24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u*: x. 27. 7-14)<sup>b</sup>.

पाति *Am*<sup>1</sup>, वाति *B*.—*सिद्धमिद्* *B*, *सिद्धमिद्* तु *Am*<sup>1</sup>.—*भूरिति* *Am*<sup>1</sup>, *भूरिति* *B*.

<sup>a</sup> Cp. above, iv. 34: *parāś ta kathyanty agniṃ yathā varṣatī pātī ca*.

<sup>b</sup> The

details regarding x. 27 given in this and the following ślokaś (24-29) are altogether passed over in the *Sarvānukramapī*. This indicates that the mention of details in passages peculiar to ■ cannot be used as an argument to prove that such passages are later additions because unknown to the author of the *Sarvānukramapī*.

25. (The stanza) 'Seven' (*sapta*: x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*piṣṭāṇaṃ meṣam*: 17) adores Agni, Indra and Soma:

मघत सीति *hābfsk*, मघतः सीति *r*.—सीति वज्रम् *A*, पर्वन् सीति<sup>c</sup> *B*.—The end of the *varga* is here marked by ॥ in *f* only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so: 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>cd</sup>). 'Crying aloud' (*vi krośanāśaḥ*: 18) (praises) Agni, but the next (stanza) Sūrya (19).

धेवीऽपरस् *B*, धेवीऽतरस् *Am*<sup>1</sup>.—सूयन्ति तु *Am*<sup>1</sup>, सूयन्ति *B*.

27. 'These two of mine' (*etau me*: x. 27. 20) and 'This which' (*ayaṃ yaḥ*: 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe*: 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām*: 23) the three

27<sup>ab</sup> follows the reading of *hm*<sup>1</sup>*r**bfsk*; the reading of *r*<sup>1</sup>*r*<sup>4</sup>*r*<sup>6</sup> is:

एता ष्वी सेताविति सूयेते वज्रमुतरा ।

षेद् *bfr*, वेद् *k*, (चनु)विद् *hā*, वेद् *r*<sup>2</sup>, वेद् *m*<sup>1</sup>*r*<sup>1</sup>*r*<sup>4</sup>*r*<sup>6</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada*: x. 27. 23<sup>d</sup>) both Sun and Wind are praised together.

सूये *hm*<sup>1</sup>*r*, वज्रो *bfsk*.—सूयेते ष पदे *r*, सूयते ष पदे *bfsk*, पदे संसूयते *hm*<sup>1</sup>*r*<sup>2</sup>*r*<sup>5</sup>*r*<sup>7</sup>.

29. In the (stanza) 'This is thy life' (*sā te jivātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा  $hm^1rb$ , सूर्यव एव वा  $fk$ .—विश्वो ह्यन्वसु  $Am^1$ , विश्वो ह्यीत्व  $bfk$ , विश्वो ह्यीत्व  $r$ .—संवाद मृषे:  $hm^1r$ , संवादमृषे  $f$ , संवादी मृषे  $k$ , संवाद् मृषे:  $b$ .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's<sup>a</sup>.

B The daughter-in-law of Indra<sup>b</sup>, seeing the gods had come, but Śakra had not come

30<sup>ab</sup> follows the reading of B; the reading of  $Am^1$  is:

पुत्रमा एव तु यत्कस चपुत्रमा एव तु मृषे: । (०ककायु<sup>०</sup>  $hdm^1$ ).

सुवेङ्गसा<sup>a</sup>  $m^1r$ , सुवेङ्गसा<sup>a</sup>  $fk$ , सुवेङ्गसा<sup>a</sup>  $b$  (रङ्गसा सुवा $S$ ).—अतादेवाम्  $r$ , अतादेवा  $m^1$ , अतां देवी  $b$ , अता देवा  $fk$ .—30<sup>d</sup>–33 are found in B and  $m^1$  only.—The end of the *varga* is here marked by  $\S$  in  $bfk$ , not in  $m^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya yujāḥ, śiṣṭā rṣeḥ*; Ār.śnukramaṇī x. 12: *indro yujām rṣām ... śiṣṭānām vasukraḥ*. <sup>b</sup> Cp. Ār.śnukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

## 7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*)<sup>a</sup> (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma<sup>b</sup>.'

यज्ञं  $m^1bfk$ , यज्ञे  $r$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30<sup>d</sup> and 31<sup>d</sup>, both found in B only. <sup>b</sup> Cp. RV. x. 28. 1: *mama .. teasuro jagāma: jakṣiyād dhānā uta somam papīyāt*.

■ 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvāt*: x. 28. 2).

चवादेव  $m^1b$ , चवादेव  $k$ , चवादेव  $f$ , चवादेव  $r$ .—वेद्यामुत्तरक्षाम्  $m^1r$ , वेद्या-मत्तरक्षाम्  $f$ , वेद्या-त्तरक्षाम्  $b$ .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

‘Child of Waters’ (*apām napāt*) with the third and the fourth (stanza).

तृतीयया *hm<sup>1</sup>r*, तृतीयेया *b*, तृतीयेयां *fk*. — चतुर्थ्या *hm<sup>1</sup>r b f*, चतुर्थ्या *k*. — सुतो *hm<sup>1</sup>r<sup>2</sup> B*, सुतिः *r*.

34. Now (the hymn) which (begins) ‘Hither’ (*ā*: x. 31) is addressed to the All-gods; the one next to that, ‘Forth’ (*pra*: x. 32), is addressed to Indra. One (stanza) ‘Onward me’ (*pra mād*: x. 33. 1) is addressed to the All-gods; the following couplet ‘Together me’ (*sam mād*: 2, 3) is addressed to Indra.

एति *hm<sup>1</sup>f*, एतो *b*, एदी *k*, प्रति *r*. — विशदेवं तु *Am<sup>1</sup>*, विशदेवं सत् *B*. — उत्तरम् *Am<sup>1</sup>*, उत्तरम् *B*. — वं मेदीश्रो *hm<sup>1</sup>r b f k*, तस्मात्स्विश्रो *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*. — दुषः *m<sup>1</sup>r b f k*, द्युषः *hr<sup>2</sup>*.

35. The following two (stanzas) adore Kuruśravaṇa Trāsadaśyava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

चर्यतः *b*, चर्यताः *r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, चर्यता *fk*, चर्यति *Am<sup>1</sup>*. — परे द्वे *hm<sup>1</sup>r b f k*, पराः वद् *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*. — चावदक्षयम् *hm<sup>1</sup>r*, चावदक्षय *b f k*. — तन्नपातम् *hm<sup>1</sup>b*, तन्नपातम् *fk*, तं नपातम् *r*. — The end of the *varga* is here marked by ॐ in *b f k*, not in *hdm<sup>1</sup>*.

<sup>a</sup> Op. Sarvānukramapī: द्वे कुरुश्रवणस्य चावदक्षयस्य दानसुतिः ।

### 8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four<sup>a</sup> (stanzas beginning) ‘Of whom’ (*yasya*: x. 33. 6-9) consoled his (Mitrātithi’s) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) ‘The lively’ (*prāvepāh*: x. 34) is called the praise of Dice.

प्रविषा इति *b f k r*, प्रविषा मेति *hdm<sup>1</sup>*. The Sarvānukramapī has the former *prafika*.

<sup>a</sup> Another instance of *caturbhīḥ* = *caturbhīḥ*. <sup>b</sup> *Tan-napātam* from 35. Op. RV. x. 33. 7: *upamaśravas napāt mitrātithi* *ihī*. See also Sarvānukramapī: *myte mitrātithas āfī* . . . *rṣir upamaśravasam putram asya (kuruśravaṇasya) vyafokmayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) 'They are awake' (*abudhram*: x. 35, 36) are addressed to the All-gods.

अवासात् hdm<sup>1</sup>s, तथावासात् bfr<sup>2</sup>r<sup>2</sup>s.—37<sup>a</sup> in Śāyana reads: अथ द्वादशवासांसीति.—  
नवम्यावा व hm<sup>1</sup>r<sup>2</sup>s, \*वाव B.—वानुवासति hm<sup>1</sup>r, वानुवासि s.—137<sup>ed</sup> (चयोद्गी  
&c.) ■ found in hdm<sup>1</sup>r<sup>2</sup>s only, not in bfr<sup>2</sup>r<sup>2</sup>s.—अवांसु शेषा निन्दन्ति hdm<sup>1</sup>, अवांसु  
शेषानिन्दन्ति r, अवांसु शे<sup>2</sup> r<sup>2</sup>, अवांसु शेषानिन्दन्ति f, अवांसुत् शेषां निन्दन्ति b.

\* The first four pādas of 37 are quoted by Śaṅkaraśāstra, while the fifth is expanded by him as follows: *śiṣṭāḥir noṇbhīr te aśvāḥ kṛtāvā caiva nindyante*. Śāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 11.

<sup>b</sup> The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *aśvakṛṣiprasaṃsā cākṣahitavānindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ*: x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

\* There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namaḥ*: x. 37) is addressed to Sūrya, 'In this' (*asmin*: x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सीर्यमिन्द्रम् m<sup>1</sup>kr, सीर्यमिन्द्रम् bhd, सीर्यमिन्द्रम् f.—वज्रा तु वाः सुताः m<sup>1</sup>r, वज्रा तु वा सुताः hd, वज्रां तु संसुता b, वज्रां तु संसुतः kr<sup>2</sup>r<sup>2</sup>, वज्रां तु संसुत f.—  
निपातिनीक्षाः hdx, निपातिनी ताः m<sup>1</sup>, निपातिनीक्षाः B.—सुतास्ते B, सुतास्त्वो Am<sup>1</sup>.—वैशदेवो B, वैशदेवो Am<sup>1</sup>. The form वैशदेव, though used in the Nirukta, ■ found in no other passage of the BD., while वैशदेव is extremely common. ■ may be due here to the end of the preceding word in A: सुतास्त्वो.

\* There ■ no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yah*: x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

*pra* : x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Brhaspati<sup>b</sup> is praised.

बीशि ऐङ्गा° r. बीक्षेङ्गा° hdbfk. — °तमायासु सतोऽर्धर्चे° r. °तमायासु सतो  
र्धर्चे° k. °तमायासु सतोऽर्धर्चे° r<sup>s</sup> (याः r<sup>s</sup>). °तमायासु सतो र्धर्चे° b. °तमायासु र्धर्धर्चे° तु  
Am<sup>1</sup> (स्वर्ध° hdm<sup>1</sup>). — 40<sup>ad</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosh). —  
The end of the *carpa* is here marked by ८ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain.

<sup>b</sup> The *Sarvānukramapī* does not mention Brhaspati in the refrain of RV. x. 42-44.

### 9. Deities of RV. x. 45, 46. Story of Ghosh.

41. The two following (hymns), 'From heaven' (*divas pari* : x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>ad</sup>) Heaven and Earth (12<sup>a</sup>) and the All-gods : 12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

°तमेन तु B, °तमा तु या Am<sup>1</sup>. — पक्षो Bhm<sup>1</sup> i<sup>s</sup>, पक्षा° r.

<sup>a</sup> The *Sarvānukramapī* makes no mention of this hemistich.

B 42. <sup>a</sup> Ghoshā, daughter of Kakṣivat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

बहिं fm<sup>1</sup>, बहि° bkrn. — 42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following story (42-47) is quoted in the *Nīlmañjarī* on RV. i. 117. 7. — The author here goes back to the *Āśvīn* hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain ; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm<sup>1</sup>bn, महती चिन्ता r, मही चिन्ता k. — प्रपद्ये हं m<sup>1</sup>rn(g), प्रपद्ये ह  
b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यचेती m<sup>1</sup>rn(g), यचेतो fk, यचान्ती b, तचेती n. — मामकक्षात् m<sup>1</sup>bfkkn(g),  
मामकी तात n. — आराधावाप r, आराधावाय b, आराधावय fk, आराधिवय m<sup>1</sup>,  
आराधिवान् n, आराध प्राप n(g). — अतहवने fkr, अतहवते m<sup>1</sup>br<sup>s</sup>. — विषम् m<sup>1</sup>fkr,  
धिषम् r<sup>s</sup>, धिषम् b. — 44<sup>cd</sup> (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised<sup>a</sup> by me.'

रूपवत्तां च rn, रूपवतां च b, रूपतां च f, रूपतां च m<sup>1</sup>k.—प्राहुः MSS. and r, सिद्धाः n.—ये सोष्येते bfk n, यो सोष्येते m<sup>1</sup>, येः सोष्येते r.—मवाचिनी bfr n(g), मवाचिनी kn.—The end of the verse ■ here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> Owing to the dropping of *visarga* before *at* in the MSS. the reading is ambiguous, *yai storyete* or *yais storyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *sup*, I feel no doubt that *storyete* is the form intended (cp. 46: *stutus* . . *afolau* . . *prītau*).

#### 10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. कृति द्वे यो वां परि m<sup>1</sup>n, कृत्ति द्वे यो वां परि fk, कृत्ति यीयि योवा r, कृत्ति यीयि योवा b.—मवाचरम m<sup>1</sup>bfk n(g), मवाचरे n.

47. विचरारीनां rn(g), विचरारीना k, विचरारीना bf, विचरारीनाः m<sup>1</sup>, विचरारीना<sup>a</sup> n.—सुभगां m<sup>1</sup>rn, सुभगाम् fk, सुभगाम् h.—सुहस्तं च सुतं rn, सुहस्तं च सुतं f, सुहस्तं स्वसुतं m<sup>1</sup>, सुहस्तसुतं b.—सुनिम् m<sup>1</sup>bfk r, सुनिः n, मनोः r<sup>2</sup>n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)<sup>a</sup> gave to Ghosā, daughter of Kakṣivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

इदनुक्तं m<sup>1</sup>bfk, इदनुक्ती r.—यत्तासत्येति m<sup>1</sup>br, यं तासत्येति f, ये तासत्येति kr<sup>2</sup>.—कीर्त्येति m<sup>1</sup>bfk, कीर्तिरिति r.—काचीवती r, काचीवता fk, काचीवता m<sup>2</sup>b.—न तस्यामाचुरो नया f, न तस्यामाचुरो नया m<sup>1</sup>, न तस्यां माचुरो नया kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, न तस्यामाचुरो नया b, तथा इदुचुरोवया r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note<sup>6</sup>) his A MSS. (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>) do not contain the passage, and his three B MSS. (r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>) have the reading न तस्यां माचुरो नया. This is the only BD. passage in which I have found evidence of a reading in ■ which has no MS. authority.

<sup>a</sup> This ■ probably meant ■ express that the Aśvins granted Ghosā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring ■ son like Indra, performed very severe austerities<sup>a</sup>.

देवकी  $hm^1fk$ , देवकी = (देवकी S).—सुमहत्तपः  $hm^1rk$ , सुमहत्तमः f, सुमहत्तपः b.—The end of the *varga* is here marked by १० in f only. ■ would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

<sup>a</sup> Cp. Sarvānukramaṇī: *vikunṭhā nāmāsurīन्द्रतल्पसु पुत्रम् ईक्षन्ती महात तपस तपः*.

### 11. Story of Indra Vaiṣṇṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her<sup>a</sup>, as he wished to slay the Daityas and Dānavas.

जानँक्षिणि f, कामाक्षिणि k, कामाक्षिणि  $m^1$ , कामां क्षिणि  $hd$ , कामा क्षिणि b, जानं क्षिणि  $i^1r^1r^0$ .—विनिधान् करान्  $m^2b fk$ , सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां  $hdm^1rb$ , तस्याम्  $fk(S)$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *tesyāścā svayam iccandraś putro jājñe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties<sup>a</sup> and seven groups of seven.

एकदा दानवीः  $hdfk$ , एकदानवीः  $m^1$ , एकस दानवीः  $br^1r^4r^0$ : the reading of  $hdfk$  is the more probable, because the one दा would easily drop out before the other (as in  $m^1$ ), and to write एकस would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यति  $fk$ , समसज्यत r, समसज्यति  $hdm^1$ .—तेषां  $hm^1r$ , तेषां  $b fk$ .—सप्त-जानं B, सप्तधा  $Am^1$ .

<sup>a</sup> With *jagāna teṣāṃ navatir nava*, cp. RV. i. 84. 13: *jagāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxi, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm<sup>1</sup>b, मित्रा fkr<sup>2</sup>r<sup>1</sup>r<sup>7</sup>.—खवाङ् h<sup>1</sup>m<sup>1</sup>r, खवक् bfk.—हेम-  
रीष्यायसीः Bm<sup>1</sup>, हेमरीष्यायसीः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हेमरीष्यायसी hd.—हवा h<sup>1</sup>drfk, हिसा b.—  
पुष्टिवादिष्व<sup>१</sup> hdm<sup>1</sup>bfk, पुष्टिवादिष्व<sup>२</sup> r. Mr. A. B. Keith suggests the very neat  
correction पुष्टिवां दिष्व<sup>१</sup> (i.e. diviṣva<sup>१</sup>) owing to पुष्टिवां and दिवि in 53. I have,  
however, retained the reading given in the text, because no M8. has an anuvāra, because  
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा  
in यथास्त्राणं ■ well explained by the चादि in पुष्टिवादि<sup>२</sup>.—५२<sup>२</sup> ■ wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the  
race of Puloma, the archers, and in heaven the notorious (tān)  
offspring of Prahlāda.

कुसादयस्सर्वा b, कुसा<sup>१</sup> r, कुसादयस्सर्वा b, कुसादयस्सर्वा r<sup>2</sup>r<sup>1</sup>r<sup>7</sup>, कुदयन्  
सर्वा f<sup>1</sup>k.—ग्रहाद् fkr, ग्रहाद् m<sup>1</sup>b, ग्रहाद् hd.—दिवि Am<sup>1</sup>, अपि r, अपि b; f<sup>1</sup>k omit  
two syllables in the last pāda: ग्रहादतपयि.—This śloka in B comes after 55, but ■ is  
evidently in the right place here. Owing to this transposition the end of the *varga* ■  
marked by ९९ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

## 12. Story of Indra Vairuṣṭha (continued).

54. Having obtained sovereignty among the Daityas (and)  
puffed up with pride by reason of his might, he began to harass  
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य h<sup>1</sup>m<sup>1</sup>fk, राज्यं प्राप r, राषिष b.—This and the following śloka are  
omitted in r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura  
of unlimited power, they fled for succour to Saptagu, most excellent  
of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

वाधमानासु hdm<sup>1</sup>, वाधमानासु b, वाधमानासु r, वाधमानासु f, वाधमानासु k.—  
तेनापि bfk, ते सर्वं m<sup>1</sup>, ते सर्वम् hd.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय f<sup>1</sup>k,  
तत्प्रबोधाय hdm<sup>1</sup>.

<sup>a</sup> Cp. *sa buddhō cagātmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and  
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma* :  
x. 47)<sup>a</sup>, as he took him by the hand.

स धैरम् h<sup>1</sup>m<sup>1</sup>r, स एवम् bk, स एतम् f.

<sup>a</sup> Cp. *Sarvāṅkramapī: jagr̥bhma . . saptagur vaiṣṭham indram tasyāva*.



57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three \* (hymns) 'I was' (*aham bhuvam* : x. 48-50);

ततः स  $hm^1rb$ , ततश्च  $fk r^2 r^6 r^7$ .—बुद्धा  $r$ , पुष्पा  $fk$ , बुध्वा  $hdm^1$ , बुता  $b$ .—गुडावाहं  $hm^1bf$ , गुडाव वाहं  $r^2 r^6 r^7$ , गुडाव वाहं  $k$ .

\* Op. Sarvānukramanī on RV. x. 47: *sa saptagustutisasyakṛtā ātmānam uttorais tribhis tustiva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyamsa of Videha lord of Soma<sup>a</sup>—

यथाकरोत्  $Am^1$ , यथाकरोत्  $br$ , यथाकरोत्  $fk$ .—यसं  $hdm^1fr$ , यसं  $r^1 r^4 r^6$ , यश्  $k$ .—सोमपतिं  $hm^1r$ , सोमपतिं  $r^1 r^4 r^6$ , सो उपतिं  $b$ , सो उपति (नुप)  $fk$ , सोमपतिं  $r^6$ .—The end of the *verse* is here marked by १२ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

### 13. Story of Indra Vairuṣṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattrā*) on the Sarasvatī and others<sup>a</sup>—

विदेही  $hm^1$ , विदेहं  $r^2$ , विदेही  $b fkr$ .—ईषि च  $Am^1$ , ईषि च  $b fkr$ .—आरक्षतादिभिः  $hm^1 r f k$ , आरक्षतो दिभिः  $b$ .

<sup>a</sup> This stanza gives a parenthetical explanation about Vyamsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, ■ appears, relegated Vyamsa to a remote Eastern region (Tibet) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमतां  $r$ , शक्तिमतां  $b$ , शक्तिमतां  $m^1fk$ .—अपान्नियाम्  $b$ , अपान्निया  $f$ , अपान्नियाम्  $m^1$ , अपान्नियाम्  $r$ .—नुप सर्वेषु  $Am^1$ , विष्णुषोक्तेः  $fk r$ , विष्णुषोक्ते  $b$ .—आरक्षतो  $Am^1$ , आरक्षते (वा)  $B$ .—वीर्यमचक्षुः  $hm^1 r^2$ , वीर्यमचक्षुः  $f$ , वीर्यमचक्षुः  $b$ , वीर्यमचक्षुः  $r$ .

61. "When the brothers<sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahasṛsuta<sup>c</sup> had been shattered by the Vasaṭ call,

आतृवधी b, आतृवर्धो hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, आतृवर्धो (cp. v. r. vii. 116: वर्धे: and वधि) fk, आतृवर्ध n, चपो च rp, चपो तु r<sup>2</sup>r<sup>2</sup> (आतृवु S).—सहसुते b, स सुते p, सह सुते fk, सह सुतो hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सहस सुते r<sup>6</sup>, सहस: सुतो r, नक्षितेवृते n.

\* The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śaṅguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimajjari on RV. x. 51. 8. Cp. Śūyapa's introduction to RV. x. 51 (with var. lect. in M. M., RV.<sup>3</sup> vol. iv, p. 16). \* My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *dhṛātīyo agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramapī (which borrows a whole pāda and three syllables without alteration: *vapaṭhāreṇa vṛkṣeṣu dhṛātīyo*), not a single letter is wanting. \* Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasṛsuta (shortened for the sake of metre to the compound form Sahasṛsuta). The last four are mentioned together in the Sarvānukramapī on RV. viii. 102: *agnih pāvakaḥ, sahasṛḥ sutayor vāgnyor gr̥hapati-yaviṣṭhāyor vāgnyatarāḥ*; according to Śaṅguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahodhṛmāḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters<sup>a</sup>, (and) the trees.

अपचक्राम Bn, अनिवक्राम Am<sup>1</sup>.—देव्यः B, वीचीवी Am<sup>1</sup>.—वीचीवीऽपिर् BS, मचाहपिर् Am<sup>1</sup>p.

\* Cp. Sarvānukramapī: *saukiko 'gnir apaḥ praviṣya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

वी MSS., इक्षिन् n.—वेचन् br, वेचन् hdm<sup>1</sup>, वेचन् f, वेचन् p.—देवा हत्वा-सुरान् hdm<sup>1</sup>, हत्वा सर्वासुरान् b.—युधि hrm<sup>1</sup>p, युधि fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dfk.

#### 14. Story of Agni's Fight (continued).

64. Now Yama and Varuṇa<sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वरुणस्यान्वपयताम् hm<sup>1</sup>rf, वरुणस्यैव पयताम् n, (वने मेषा)वरुणो चान्वपयताम् b.—उमादिनं Am<sup>1</sup>p, उमौ चैनं bn.

\* On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons<sup>a</sup> from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

वृहा देवास्त्विनं hdrp, वृहास्त्विनं m<sup>1</sup>, देवास्त्विनं bn, देवाः चैनं fk.—वरं Am<sup>1</sup>, वरान् np, वरा b, वरं f, (वह)न् k.—चाक्षानम् hm<sup>1</sup>np, चाक्षानम् b, चाक्षानः fk, मन्त्रा r.—देवधानाम् m<sup>1</sup>, देवधानात् f, \*धानात् k, देवधानां bn.—सुमान्ययः fm<sup>1</sup>n, सुमान्ययः b.—The third line of 65 is found in bfm<sup>1</sup>n, but not in hdr.

\* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'<sup>a</sup>—

\*वाच तानपितृ hrbk, \*व तदापितृन् p.—विधि देवा m<sup>1</sup>rbfk, विधानरा<sup>a</sup> r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, विधि कृत hdr<sup>2</sup>, विधि कृत p.—यदूच नाम् b, यदच मा fk, यदाच नाम् m<sup>1</sup>, यदाच नाम् r, \*व हातुं मा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यवात् नाम् p, यवाक्रमात् hdr<sup>2</sup>, प्रयच्छत n.—सुवन्तां तु Am<sup>1</sup>p, सुवन्तां च B.—होचं hdm<sup>1</sup>r<sup>3</sup>pB, हीचं r.

\* Cp. RV. x. 53. 5: *pañca janā mama hotraya jupātām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)<sup>a</sup>, the son of the Lord of the House<sup>b</sup>, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शालामुखः hdm<sup>1</sup>r<sup>3</sup>bp, शालामुखः fk, शालामुखः r.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

\* That is, the Ābhavaniya fire.

<sup>b</sup> That is, the Gārhapatya fire.

### 15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons<sup>a</sup>;

B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons<sup>b</sup>:

मनुष्याः पितरो  $hm^1r$ , मनुष्याः यज्ञो  $bfr$ .—यज्ञराक्षसाः  $m^1bf$ , (यसुरा) राक्षसा-  
क्षसा  $p$ .—68<sup>ad</sup> is found in  $m^1bfr$ , but not in  $hd$ , nor is it mentioned in  $r$ .

\* The last two are probably meant to form one group so as to make five altogether.

<sup>b</sup> This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rakṣasāḥ* etc. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yaksas and Rākṣasas, are meant to form one group. The two lists in 68<sup>ab</sup> and 68<sup>cd</sup> have four classes in common: *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uraḡāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yaska\* and Aupamanyava state these to be the five races. Śākaṭāyana thinks they are the (four) castes with the Niṣādas as a fifth.

याज्ञोपसम्भवेतान्  $hdr$ , याज्ञोपसम्भवेतान्  $r^1r^2m^1$ , याज्ञोपसम्भवेतान्  $r$ ,  
याज्ञोपसम्भवेतान्  $p$ , याज्ञोपसम्भवेतान्  $b$ .

\* In Nirukta iii. 8, Yaska does not give his own opinion, but states the view of some (above, 68, note <sup>b</sup>) which is practically the same as that of 68<sup>cd</sup>; while what he states to be Aupamanyava's opinion is that attributed to Śākaṭāyana in 69<sup>cd</sup>. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68<sup>cd</sup> (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāḥ, asurāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च  $b$ , यजमानं  $hdm^1rfkr$ .—अध्वर्युवीर्या  $m^1$ , अध्वर्यु उर्या  $fr^2$ ,  
अध्वर्युयो  $b$ .—ब्रह्मा वेति  $m^1$ , ब्रह्मवे तान्  $b$ , ब्रह्मवे तान्  $fr^2$ .—वदन्ति तान्  $m^1$ , वदन्ति  
तान्  $b$ , वदन्ति तान्  $fr^2$ .—70<sup>cd</sup>-72 are found in  $bfr^2m^1$ , but not in  $A$ .

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya<sup>a</sup> Brāhmaṇa<sup>b</sup>—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे देव b. ब्राह्मणादेव m<sup>1</sup> fkr<sup>2</sup>.—य यज्ञियाः b, य यज्ञियो fkr<sup>2</sup>, ययज्ञियाः n<sup>1</sup> (cp. ययज्ञियाः in RV. x. 53. 4).—The end of the *verses* ■ here marked by १५ in ofm<sup>1</sup>, not in k.

\* See above, 69, note \*.    b 67-72<sup>ab</sup> is a parenthetical explanation of *paśca janāḥ*.

### 16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice \* ;

अधरेऽधरे hm<sup>1</sup>r, अधरेरे धरे b, अधरे (only) f, एवमधरे kr<sup>2</sup>.

\* This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

य यः ययुः hdm<sup>1</sup>r<sup>2</sup>b fkr<sup>2</sup>, ययः ययुः r. (सोम) ययः ययुः p. —महिवत्तानि m<sup>1</sup>n, महिवत्ता तु hdr<sup>2</sup>, मे देवत्तानि fkr<sup>2</sup>, महिवत्तानि bpr<sup>1</sup>r<sup>2</sup>r<sup>2</sup>.—देवतोऽयु य m<sup>1</sup>krp, देवतोऽयु य f, देवतोऽयु य b, देवतोऽयु हि n, देवतयुयः hdr<sup>2</sup>.

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9<sup>a</sup>); and he (became) *Śviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

हृदितमन्त्रार्थि hdrb fkr<sup>2</sup>, एवं प्रययुः n.—ययय Am<sup>1</sup>r<sup>2</sup>, ययय b fkr<sup>2</sup>.—75<sup>ab</sup> is found in hdr<sup>2</sup>fkr<sup>2</sup>r<sup>2</sup>n, but is wanting in r<sup>1</sup>r<sup>2</sup>r<sup>2</sup>m<sup>1</sup>p.

76. and thirty gods<sup>a</sup> gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

देव तु hm<sup>1</sup>r, देव p, देवत्तानि bf.—सर्वानेव hm<sup>1</sup>r, सर्वानेवान् bfp.—देवेः पुरस्कृतः m<sup>1</sup>r, देवेभ्यः संस्कृतः b fkr<sup>2</sup> (°का f).

\* Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of Hotṛ (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूयाङ्गानि b, विधूमाङ्गानि m<sup>1</sup>, विधूमाङ्गानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm<sup>1</sup>r<sup>3</sup>bk, होचम् fr: होच is the word used in RV. x. 51. 4.—दिष्वात्मा hdr, दिष्वात्मा bfk.—The end of the *verses* is here marked by १६ in m<sup>1</sup>bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54–57.

78. His bone became\* the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुवन्धितेजसं hd, सुवन्धितेजसं b, सुवन्धं तजस (०११ kr<sup>2</sup>) fkr<sup>2</sup>.—सायु hdm<sup>1</sup>p, सायु: bfr, प्रायु: kr<sup>2</sup>, सुयु r<sup>1</sup>r<sup>4</sup>r<sup>2</sup>.

\* The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gaṣṭhān vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā\* plant; his marrow, sand and gravel;

केशासु hd, केशासु bfk.—जन्तानि च hm<sup>1</sup>rbfk, जन्तासुवा p.—जन्तासि hdr, जन्तानि fk, जन्तासि b.—वैवाधवका bfkp, वैवात्सीव hdm<sup>1</sup>r.—\*तद्वर्कः hdm<sup>1</sup>bf kr<sup>2</sup>p, \*तद्वर्कः r<sup>2</sup>, \*तद्वर्कः r.

\* Between the two readings *cetoāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivalā* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*cetoā*) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'\* (*mahat*: x. 51–53)

विविधा hdm<sup>1</sup>, विविध\* fk, विविधं br.

\* Cp. *Sarvānukramanī*: *agnih . . . devatā samavādāt uttarata tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)\* after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūm dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐह्रे सुते hm<sup>1</sup>r, ऐह्रेसुते fkr, ऐ सुते b.—तु तां सु ते bkr, तु तां सु ते f, सुतां सु ते h, सुतां सुते d.—81<sup>ad</sup> and 82<sup>ad</sup> are not found in A, but in ■ and m<sup>1</sup> only.

\* On the pratika *tām sa te* see my note in the JRAS, 1894, p. 15, showing the constant confusion in the MSS. between *sata* and *stata* (cp. also the various readings of *sahapente*, above, 61).

B 82. The praise here also appears as of Breath and of Soul \*.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)<sup>b</sup> there is a triplet (3-5) to Mind (*manas*).

द्विदेवे च hm<sup>1</sup>r, द्वेदेवा b, द्वेदेवा fkr.—द्वितीयैर्यमस्युचः hdr<sup>2</sup>, द्वितीयैर्यमस्यो दुचः r, द्वितीयैर्यमो दुचः m<sup>1</sup>, द्वितीये निरिषां सुतिः fkr<sup>2</sup>, द्वितीयेनिरिषां सुतिः b.—The end of the *varṣa* is here marked by १८ (instead of १७) in bfk, not at all in hd.

\* RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. <sup>b</sup> This pāda (82<sup>d</sup>) in B is identical with 102<sup>d</sup> in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgrases in the text of RV. x. 57. Nor ■ there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मयस्य (cp. 85<sup>b</sup>). र्यमस्य is probably due to मयस्य, by the loss of one स, becoming मयस्य, the lacking syllable then being supplied by र्य, with the consequent change of य to र्य.

### 18. Story of Sahasrāṇa: RV. x. 57-59.

88. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers\* also (and) should be recited (in that sense) by priests (*ṛtvija*)<sup>b</sup>. The hymn<sup>c</sup> (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रचनेह्री द्वितीयाये च hm<sup>1</sup>r bfk, प्रचना लिङ्गये. १यी r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>.—तत्सोमदेवता hdm<sup>1</sup>r fkr, चक्षोमदेवता h.—83<sup>b</sup> in r<sup>1</sup>r<sup>2</sup>r<sup>3</sup> appears as आर्लिङ्गयामय. तु यत्, which ■ practically identical with 83<sup>d</sup>. This indicates that though 83<sup>ad</sup> does not occur in A (but in Bm<sup>1</sup> only) it was known to the copyists of some A MSS.—आर्लिङ्गं यत्तद् b, आर्लिङ्गं यद् f, आर्लिङ्गं च यद् kr<sup>2</sup>, आर्लिङ्गं वा यद् m<sup>1</sup>.—उत्तरम् bm<sup>2</sup> fkr<sup>2</sup>.

\* The *pitaraḥ* are invoked in x. 57. 5. <sup>b</sup> Cp. Śāyana's introductory remark on RV. x. 57: *mahāpīṭhyajā 'py etad ṛtvigbhir jayam*. <sup>c</sup> *Sūktam* belongs ■ 84.

■ 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्तुकामस्य m<sup>1</sup>, पक्तुकामस्य fkr<sup>2</sup>, चक्तुकामस्य b. — संमोहात्तृषंसंज्ञस्य fkr<sup>2</sup>, संमा-  
ह्मात्तृषंसंज्ञस्य b, संमोहाच्च विषंसंज्ञस्य m<sup>1</sup>. — शत्रुबान्निहतस्य m<sup>1</sup>, शत्रुबान्निहतस्य b, शत्रुणां  
दन्निहतस्य fkr<sup>2</sup>. — तु b fkr<sup>2</sup>, च m<sup>1</sup>. — This śloka is found in B and m<sup>1</sup> only.

85. Subandhu's life is (here) recalled<sup>a</sup> (*jīvāvytti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku<sup>b</sup>, the Rathaprostha<sup>c</sup>, cast off<sup>d</sup> (*vyudasya*) his domestic priests

जीवावृत्तिः hm<sup>1</sup>r, जीवावृत्तिं b, जीवावृत्तिं f, जीवावृत्तिं k. — सुबन्धोर्वी hm<sup>1</sup>b,  
सुबन्धोर्वी fk, सबन्धोर्वी r. — चह् वा hm<sup>1</sup>rb, चह् वा f, पाह् वा k. — मनसः सखः m<sup>1</sup>r,  
मनसः सखः hdbfk (व bfk). — \*स्वाकी hdbfk, \*स्वाकुः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, \*स्वाकि m<sup>1</sup> (cp. v. r.  
96). — रचमोहः br, रचमोहाः f, रचमोहाः kr<sup>2</sup>, रचमोहात् hr<sup>2</sup>, \*हात् d.

<sup>a</sup> In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness;' &c. (84).

<sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramanī: *ekṣvāko rājāsamātiḥ*. <sup>c</sup> Cp. RV. x. 60. 5: *asamātiḥ rathaprosthesu*. <sup>d</sup> This word belongs to 86; cp. Sarvānukramanī: *purahitāṃ tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)<sup>a</sup>. The two crafty priests named Kirāta and Ākuli<sup>b</sup>

द्विपदा ये hd, द्विपदा ये b, द्विपदायि m<sup>1</sup>, द्विपदायि f, द्विपदायि k. — किराताकुली bkr,  
किराताकुलि f, किराती कुली hdm<sup>1</sup>r<sup>2</sup>g, कली r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Sarvānukramanī: *uktā ṣṣayo dvaipade tv atrinapade*. <sup>b</sup> On these two names cp. S'B. i. r. 4<sup>14</sup> and the Sātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best<sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोक्ष hm<sup>1</sup>r, पुरोक्षं fk, पुरोक्षतः b. — वरिष्ठो hm<sup>1</sup>r, वरिष्ठो fk. — गत्वा hdr,  
गुप्ता fk, wanting in b. — बोपाद्यनामि hdm<sup>1</sup>r, बोपाद्यनामि b, बोपाद्यनामि fk. —  
None of the MSS. mark the end of the eighteenth *vara*.

<sup>a</sup> Cp. Sarvānukramanī: *māyāvīman śreṣṭhātaman matvā purodadhe*; cp. Śaṅgurusīya,



## 19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

आयाचकाश्च hm<sup>1</sup>r, आयाच बीसाश्च b, आयाचवाचकाश्च f, आयाचवाचकाश्च k.—  
बुधश्च hdm<sup>1</sup>r f k, बुधश्च b.—मिथेतुः bdrb, मिथेतुः f, मिथेतुः k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

आसुम् hm<sup>1</sup>rb, आसुम् f, आसुम् k.—आसुम् m<sup>1</sup>r, आसीष्च hdr<sup>2</sup>r<sup>3</sup>, आसुम् r<sup>2</sup>,  
आसुम् b, आसुम् f k.—आसीष्च hdm<sup>1</sup>r, आसीष्च bn, omitted in f k.

<sup>a</sup> Cp. Sarvānukramanī: *subandhoḥ prāṇm ālucyatsūḥ*.  
quoted in the Nīlmañjarī on RV. v. 60. 12.

<sup>b</sup> 89<sup>ad</sup> and 90<sup>ab</sup> are

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)<sup>a</sup>.

विष्णुः hm<sup>1</sup>r, विष्णुः b f k.—मन्त्रावर्तनं तस्य b f k (8), मन्त्रावर्तनं तस्य r<sup>2</sup>, मन्त्रावर्त-  
नं तस्य hdm<sup>1</sup>r.—असुः hm<sup>1</sup>rb, असुः f k.

<sup>a</sup> Cp. Sarvānukramanī: *mā . . . evatyayanam jeyat . . yat . . mana-āvartanam jeyat*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nīrti*)<sup>a</sup>.

निवर्तयि h d, निवर्तयि m<sup>1</sup>r (cp. RV. x. 59. 9: निवर्तयि).—तस्य hdm<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, तस्य r, त्रेति  
f k (the pratika of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS.).

<sup>a</sup> Cp. Sarvānukramanī: *pra tāri . . . nīrtiḥ apanodanārtham jeyat*.

92. Now the three verses 'Not at all' (*no su*: x. 59. 4<sup>ab</sup>) are addressed to Soma, the last (4<sup>a</sup>) to Nirṛti<sup>a</sup>: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

ओ ध्विति तु  $hdm^1$  r, ओ ध्वित्वाः bf, ओ ध्वित्वाः k.—निर्धृती r, निर्धृती  $hdr^3$  bfr<sup>2</sup>.—नीतिः सुतिः परे h, नीतिसुतिः परे d, नीति सुतिः परा r, नीतिरतः परे bf, नीतिरतिः परे k.

\* The statement of the *Sarvānukramapī* is: the first four stanzas they muttered for the purpose of driving away *Nirṛti*, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska\* thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *verse* is here marked by १९ in bfk (not all in  $hdm^1$ ) thus giving five and a half ślokaḥ to this *verse* (if 91<sup>ab</sup> is included) and leaving five and a half for the next.

\* Yāska comments on the preceding stanza (x. 59. 5) in *Nirukta* x. 39, but says nothing about x. 59. 6<sup>d</sup>.

#### 90. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodast*), while in the stanza 'Together' (*śam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मय *t*, सोमसु  $hdm^1$ .—अपि तु सुताः  $hdr^2 m^1$ , इति तु सुता r, रिचः संसुताः b, अच संसुताः *t*, अच संसुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble\*.

वे  $hdm^1$  r, ते bfk.—एव  $hdr$ , एव  $m^1$ , एव b, (गुह्वि)स्त्रिद्व *t*, एव  $hdr$  k.

\* Cp. *Nirukta* iv. 21: *rapo rāpam ūti pāpānāmāni bhavataḥ*.

96. Then with the four stanzas\* 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्साकुम् hdr, एत्साकुम् f, ऐत्साकु k, ऐत्साकुम् hm<sup>1</sup>: cp. the various readings above, vii. 85 and v. 14.

<sup>a</sup> Here we have *rybbis catasrbhik*, but in vi. 41 *rybbis caturbhik*.

97. And their mother<sup>a</sup> praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). <sup>b</sup>The king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्येति माता च hdr bfk, अगस्त्यस्य सखा माता n.—सुतः स hm<sup>1</sup> rs, सुतः स fk, सुतश्च hd.—सत्रीवत् hdr, मोक्षत् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संहृष्टः n.

<sup>a</sup> Cp. *Ārṇukramapī* x. 24: *svasū agastyasya mātā gām*. <sup>b</sup> The following passage (97<sup>cd</sup>-101) is quoted in Śāyana on RV. x. 60. 7. Parts of it (97-98<sup>ab</sup>, 99<sup>cd</sup>-100<sup>ab</sup>) are also quoted in the *Nitimāṅgari* on RV. x. 60. 12.

98. As among the Atris<sup>a</sup> they had also praised Agni with a dvipadā hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)<sup>b</sup> is the spirit

सुतेनाथ<sup>a</sup> bfk n, सुतेनाथ x, सुतेविषां Am<sup>1</sup>.—द्वैपदेन यथाविषु hm<sup>1</sup> rfn(h) s, पदगुपु n, पदगुपु n(m), द्वैपद् यथाद्विषु r<sup>1</sup> r<sup>2</sup> r<sup>3</sup>, द्वैपद् यथाद्विषु b.—अभिरामन्<sup>a</sup> hdm<sup>1</sup>, अभिरिषन्<sup>a</sup> r, अभाभिराम<sup>a</sup> bfa, अभाभिरमि k.—एताम् rs, हवाम् m<sup>1</sup>, वैनाम् b, वैनाम् fk, देवान् hdr<sup>3</sup>.—परिष्वसुः s, परावसुः Am<sup>1</sup> r<sup>4</sup>, परित्सु b, परित्सुम् fkrn.—The end of the *varga* is here marked by २० in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in RV. v. 24. <sup>b</sup> Cp. Śāyana on RV. x. 60 and his quotation from the *Śātyāyanaka* in M. M., RV.<sup>3</sup> vol. iv, p. 175.

## 21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both).<sup>a</sup> Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य वैत्साकोद् r<sup>1</sup> r<sup>2</sup> r<sup>3</sup> br<sup>2</sup>, सुबन्धोरस्य वैत्साको fk, सुबन्धोरस्य वैत्साकोद् s, सुबन्धुरस्य वैत्साकोद् hdm<sup>1</sup>, सुबन्धुरस्य वैत्साको r.—हितार्चिना hm<sup>1</sup> rs, हितिविषा b, हितिविषा fk.—प्रदायाशुं hm<sup>1</sup> r<sup>3</sup> r<sup>2</sup> s, व्यासु bk, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm).—वीवित्यत्का hm<sup>1</sup> rs, वीवं त्यत्का fkn, वीत्यत्का b.—च hm<sup>1</sup> r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm<sup>1</sup>r, चिदिवं पुनः bfrn.—इडासौ hdm<sup>1</sup>r, जेवेव bfr<sup>2</sup>.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the *Sarvānukramāṇī*, they summoned back his life with stanzas 7-11 : *parābhīṣ subandhor jīvitam āhvaṇam*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the *Āṅgirasas*.

सव्यासुं r, सव्यासुं f, सव्यासुं hm<sup>1</sup>b (सव्यसंघं 8).—इत्थसां hm<sup>1</sup>r, इत्थसां bfr.—  
"सुयत् hdrk, "सुयत् b.—"ङ्गिरसां सुतिः hdrb, चिरिसा सुतिः k, "ङ्गिरसा सुतिः f  
(cp. 82).

<sup>a</sup> Cp. *Sarvānukramāṇī* : *tam antyaṇ laddhasaṃjñam asprdam*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pranūnam* : x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarṇā (*advaryā*)<sup>c</sup>.

सव्यं चिदिवं सह कीर्तयन् hdr, इत्थं च सव्यां चिदिवं ब्राह्मन् bm<sup>1</sup>, इत्थं च सव्यां  
चिदिवं f.—सावर्णसा hm<sup>1</sup>fr (= RV. x. 62. 9), सावर्णसा bk.—103<sup>ed</sup>-106 are omitted  
in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by ■ in bfr, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. v. 164.

<sup>b</sup> *Sāyaṇa* on RV. x. 62. 7 quotes a *śloka* from *Śaunaka*, and another in his introduction to x. 62. 8 : neither comes from the BD.

<sup>c</sup> The *Sarvānukramāṇī* has the metronymic form *sāvarṇī*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇī*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmānam* : x. 63. 10) (and) 'Her that is great' (*mahim ū su*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौख्ययादृषिः hm<sup>1</sup>r, सौख्ययादृषिः bfk (सि° bk).—महीसु पु hm<sup>1</sup>bf, महीसु पु d, महिसु पु r, महिसुषि kr<sup>2</sup>.

\* AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11<sup>6</sup>; quoted in AB. i. 9. 8; AŚS. iv. 3 (op. Śāyana on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti<sup>a</sup>; 'Welfare to us' (*svasti naḥ*: 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ते b, पथ्यास्वस्ति m<sup>1</sup>skr, पथ्यास्वस्तिं hd.—आध्वर्यवेणु हि hdm<sup>1</sup>r, आध्वर्यवे ऽपि हि b, आध्वर्यवे हि fk.

\* Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5. <sup>b</sup> According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse. <sup>c</sup> This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mītrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum amḥasaḥ*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्वमा तु m<sup>1</sup>, मध्वमा तु hdrfk, मध्वमात् b.

\* None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśadeva*.

A. 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

सौत्वापि च r, सौत्वा hdm<sup>1</sup>.—वाचं च मध्वमाम् m<sup>1</sup>r, वाचमध्वमाम् hd.—This line is found in hdx, not in bfk. I assume from this that it is not in Mitra's MSS. either, though he has no note. The line occurs in m<sup>1</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—अध्वमां r, इमां hdm<sup>1</sup>bfk (one syllable short).—मद्रा hm<sup>1</sup>r, इद्रा bfk<sup>2</sup>.—आग्निचः hdm<sup>1</sup>bf, अग्निवाः kr<sup>2</sup>, अग्निवः r, (अवापिचमच)अचयः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *svasti* does appear to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, Vāc ■ mentioned and Mann might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvād vācam akṛata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor Vāc occurs in 65. 14, though Mann, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

II 108. In the first (hymn) addressed to Brhaspati (67) Brahmanaspati (appears) in a hemistich (7<sup>ad</sup>). In the hymn to the All-gods here (72) Brhaspati is also praised in a hemistich (2<sup>ab</sup>): (that is) in the one beginning 'Brahmanaspati' (72. 2<sup>ab</sup>) by changing (*vikṛataḥ*) the characteristic term (*liṅga-vākya*)<sup>a</sup>.

These three lines are entirely omitted in hdr; m<sup>1</sup> omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पति b (108<sup>b</sup>).—विष्णुवाक्यविकारः b, विष्णुवाक्यविकारते fk, विष्णु वाक्यविकारते m<sup>1</sup>.—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> That is, in both hemistichs Brhaspati is praised under the substituted alternative name of Brahmanaspati. 67. 7<sup>ad</sup> as well as 72. 2<sup>ab</sup> begins with *brahmanaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, Brhaspati praised next (*atha*)<sup>a</sup> with a hymn (71)<sup>b</sup>.

अमृतं hdm<sup>1</sup>r, अजरं bfk.

<sup>a</sup> That is, after the one last mentioned, the Āpī hymn, in 107. is quoted by Śaṅguruṣiṣya on RV. x. 71 and by Śāyana on x. 71. 12.

<sup>b</sup> This śloka

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

जीवनार्थं hdm<sup>1</sup>r, \*कार्त्तं bk, जीवितार्थं f.—प्रायेक्षाच्च हि hdm<sup>1</sup>r, \*आत्तनु b, \*आत्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhīḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

सवः hm<sup>1</sup>r, सव k, सवम् bf.—अधामिर्विन्धते hdm<sup>1</sup>r, तथा हि निन्दते b, तथाहि निन्दते r<sup>2</sup>, तथा हि निन्दते fk.—चर्मिः b, चर्मिः fk, लुग्मिः r, अग्मिः hdm<sup>1</sup>.—व्यामिर् hm<sup>1</sup>rfk, (सूते) वामिर् b.

112. And how the wise found that (speech) when she was located among the seers<sup>a</sup>, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

अधितान् bfk, धे धितान् hm<sup>1</sup>r, धे धितान् d.—अविन्दन् m<sup>1</sup>r, अविन्दन्ते bfk, अविन्दन्ते h, च विन्दन्ते d.—विद्वांसर्विगतां सतीम् bhm<sup>1</sup>, विद्वांसर्विगतां सतीम् r<sup>2</sup>, विद्वांसर्विगतां सतीं f, विद्वांसर्विगतां सतीम् hdr<sup>3</sup>, विद्वांस अवितां शचीम् r.—अथा च अमज्जम् fk, अथा च अमज्ज b, तथा च अमज्जम् hdm<sup>1</sup>r.—तद्वाचोक्तं m<sup>1</sup>r, तद्वाचोक्तं bfk, तद्वाचोक्तं hd.

<sup>a</sup> Cp. RV. x. 71. 3: *tām anuvindann ṛṣiṇṇ pravṛjān; tām ābhṛtyā vy adadhuḥ purutrā.*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

इष्ट्या hm<sup>1</sup>r<sup>2</sup>f, इष्ट्यां bkr.—सुधा hm<sup>1</sup>r, सुधा b, सुधा fr<sup>2</sup>r<sup>3</sup>.—अधि hm<sup>1</sup>r, अधिर् b, अधिर् b, अधिर् b.—The end of the *varga* is here marked by २३ in hm<sup>1</sup> bfk, not in d.

#### 24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn: x. 72) Dakṣa<sup>a</sup> is praised and also the eight sons of Aditi<sup>b</sup>: Dhātṛ, Indra, Varuṇa, Mitra, Aṃśa, Sūrya, Aryaman, Bhaga<sup>c</sup>.

तु सूयते चोत्ताही hdm<sup>1</sup>, तु सूयते चोत्ता चही r, तु सूयते चासत्ताही r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, तु सूयत्ताही b, तु सूयत्ताही f.—देवादिः m<sup>1</sup>r, देवादिः fk, देवादिः b, देवादिः b, चादिते r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>.—निर्वोदः सूर्वोदयमा hdm<sup>1</sup>r, निवः सूर्वोदयो र्ध b, निवः सूर्वोदयो र्धमा f.

<sup>a</sup> The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the *pādas* of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *adīter dakṣo ajūyate, dakṣād v aditīḥ pari*; and is invoked in the fifth: *adītir āy ajanīṣa, dakṣo, yā dukitā tava*. The *Śarvāṇukramapī* throws no light on the passage, the hymn being simply described as *dakṣam*. <sup>b</sup> Cp. stanza 8: *aṣṭau putrāso adīter ye jātāḥ*.

<sup>c</sup> Cp. the enumeration of seven *Ādityas* in iv. ■ (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of *Ādityas* cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*jani-ṣṭhāḥ* : x. 73, 74) are addressed to Indra ; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su* : x. 75) the streams (*śravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhānataḥ*) in seven groups of seven<sup>a</sup>. 'Hither you' (*ā vaḥ* : x. 76) is to the pressing stones ; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ* : x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तविंशैः hm<sup>1</sup>r, सप्तविंशि b, द्वाविंशैः fkr<sup>2</sup>(r<sup>2</sup>?): cp. u.r. vii. 61. —प्रधानतः hm<sup>1</sup>r, पुनस्तयः f, द्विमतयः kr<sup>2</sup>(r<sup>2</sup>?), सुस्तयः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-septa tredhā* ■ *cakramuḥ*.

117. The two (beginning) 'I saw' (*apātyam* : x. 79, 80) are addressed to Agni ; the two 'Who these' (*ya imā* : x. 81, 82) are addressed to Viśvakarman ; the two 'Who to thee' (*yas te* : 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)<sup>a</sup>,

मान्वि r, मान्विन् b, मान्विन् d, मान्वि bfk.—मम व्रते hm<sup>1</sup>r, म व्रते bfk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hṛdayam te dadhāmi*. It is thus described in the accompanying Anukramanī: *mama: prājāpatyo hṛdayo, vaiśvadevaḥ tu, viśvākārthāsis to, ānuṣṭubhāṇ tu, &c.* Cp. AV. vi. 94. 2 ; Pāraśara GS. i. 8. 8 ; ii. 2. 6 ; Sāṅkhya SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)<sup>a</sup>, consisting of eight stanzas, is (the hymn of) Parākadāsa<sup>b</sup> (and) is addressed to Agni.

पराकदास अपिचि Am<sup>1</sup>, पराकदास अपिचि B.—The end of the *varga* is here marked by ३४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and ■ addressed to Agni. ■ begins with the line: *ut tadānamo, gṛhapatē*; and is thus described in the Anukramanī: *ud: aṣṭav, Parāgadāsaḥ*. <sup>b</sup> The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jivaputra ■ v. 92. Cp. Rgvidhāna iii. 21. 4: *parākadāsaḥ vidhātā*, and iii. 22. 2: *parākadāso dvayārtham, &c.* See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.



## 25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मित्रावरुणस्य तवावि hdr, मित्रावरुणस्य चतुर्थी hm<sup>1</sup>, मित्रावरुणस्यचतुर्थी f. — चतुर्थी-  
मित्रावरुणस्योत्तमा r, चतुर्थी-मित्रावरुणस्योत्तमा hd, पंचमिन्द्रावरुणस्योत्तमा m<sup>1</sup>, पंचमिन्द्रो ततः  
परा bfk.

<sup>a</sup> It begins with the pāda: *īmāṃ me mitravaruṇas*. <sup>b</sup> It begins with the two pādas: *anena brahmaṣṭāgne tvam, aṣṭa candro na iḍitaḥ*. This makes the correction of *āndrāy* to *āindrāy* certain. <sup>c</sup> Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M.M., RV.<sup>3</sup> vol. iv, p. 27.

120. who is praised as Vṛṣākapyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा Am<sup>1</sup>, होवा bfr.—विमज्ज प्रेति hm<sup>1</sup>r, विमज्जावेति fk, विमज्जावेति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapyī at the end of days, she goes down.

उषा: r<sup>1</sup>r<sup>2</sup>fk, उषा hdm<sup>1</sup>rk. — पुरोद्वात् b (=BD. ii. 9), पुरोद्वा f, पुरोद्वा  
hm<sup>1</sup>r. — मज्जद्भिनि किति hm<sup>1</sup>r (=BD. ii. 9), मूत्वा दिवादि<sup>1</sup> b, मूत्वा दिनाति<sup>1</sup> fk. — मूत्वा  
बुधा<sup>a</sup> hdm<sup>1</sup>r, बुता बुधा<sup>a</sup> bfk. — ऋषी च hm<sup>1</sup>r, ऋषीति bfk. — दिगंतीष्वनगति b, दिना-  
तीष्वन गति fr<sup>2</sup>, दिनांतिष्व नगति k, दिनातीष्वनुकीर्तिवी hr, ऋषीर्तनी dm<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं<sup>a</sup> hm<sup>1</sup>bfk, सूर्यं<sup>a</sup> r. — सोर्वाणां hd, सोर्वाणां r, सूर्याणां bm<sup>2</sup>, सूर्या-  
णां fk. — द्युमुच्यते hd, द्युमुच्यते r, पिहोच्यते bfk. — स्युग्मिष्वच्यते hdm<sup>1</sup>r, लघाच्यते b,  
लघोच्यते f. — औषधिः hd, औषधिः r<sup>2</sup>, औषधः r, औषवः b, औषवः fk. I have  
preferred the reading औषधिः because of RV. x. 85. 3: सोमं मज्जते ययिवाज् यत्संपिष-  
वोषधिम.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *āśmedaitam*, and Śaṅguruśiṣya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhā*: x. 85. 6-13) the evolutions section (*bhāva-vṛttam*) for Sūrya<sup>a</sup> is expressed.

The end of the *verse* ■ here marked by २५ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> The *pāda sūryāyai bhāva-vṛttam* is identical with Rgvidhāna iii. 22. 3<sup>d</sup>, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyā?*); cp. Meyer, Rgvidhāna, pp. xi and xxviii.

## 26. Account of the Sūrya hymn (continued).

124. The couplet 'When' (*yat*: x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

सुच hdr, omitted in bfk. —सूर्यं b, सूर्यं - - न (दीनरायति) fk, सूर्यं hdm<sup>1</sup>r. —दीर्घावाङ्मयी b, सूर्यावाङ्मयी hdm<sup>1</sup>rfk (this perhaps represents an original सूर्यावाङ्मयी, with vrddhi of the second member only).

125. Of the following (stanza: x. 85. 19) the first two verses are addressed to the Sun (19<sup>a</sup>), while the following two (19<sup>c</sup>) are to the Moon. Aurnavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रचनी hdm<sup>1</sup>r, तु पूर्वो b, तु पूर्वं f. —दीर्घवानो hdm<sup>1</sup>b, दीर्घवानो r. —125<sup>c</sup>d (in addition to the preceding word परी and the following सूर्यावाङ्मयी) is omitted in fk.

<sup>a</sup> Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāṇa (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

अहोरात्रि hdm<sup>1</sup>r, अहोरात्री bfr<sup>2</sup>: cp. अहोरात्राविविधे, Nirukta xii. 1.

<sup>a</sup> The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*asnuvāte*) the world with light and moisture; and they fare (*caratah*), each separately, to the south and the north<sup>a</sup>.

असुवति hdm<sup>1</sup>r, सुवति b, असुवति f.—सोकार् hdm<sup>1</sup>, सोकार् r, सर्वे bfk.—पृथक् पृथक् वरतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक् विरतुर् hdm<sup>1</sup>r<sup>2</sup>, पृथक् पृथक् ते वरतु r.

<sup>a</sup> This is evidently a paraphrase of RV. x. 85. 18: *pūrvāperam carato māyayā . . etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīra-yati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*īryatvāya*) them well<sup>a</sup>.

सुवीरयति तानि वा m<sup>1</sup>, सुवीरयितानि b, सुवीरः यतितानि वा fkr<sup>2</sup>.—सु ईर्यताय पालेभ्य m<sup>1</sup>, सु ईरयता पालेभ्यु b, सु ईरयता पालेभ्यु fkr<sup>2</sup>.—संहत् m<sup>1</sup>, संहत् b, संहत् fk, संहत् r<sup>2</sup>.—128, 129 are omitted in A, but are found in b fkr<sup>2</sup>m<sup>1</sup>.—The end of the *varga* is here marked by र्हे in bfk.

<sup>a</sup> This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarati* or *svayati* or *svīryati* (*sūryaḥ sarter vā svayater vā svīryater vā*). The BD. follows the first and the third etymology: *sarati* = *sarati*, *su vīrayati* and *su īryatva* (condition of one who is to be well instigated) = *svīryati*. With Yāska's *svīryati* cp. his etymology (in Nirukta i. 7) of *vīra* from *vīryati* (probably = *vīryati*).

## 27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāh*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*)<sup>a</sup>.

चाव द्रमति b, चाव द्रवति fkr<sup>2</sup>, चाव द्र इति m<sup>1</sup> (चाव द्रमति Nirukta xi. 5).—वा चायन् m<sup>1</sup>bfk, वा चायन् r<sup>2</sup>.—चायनी द्रमति वा चायन्चायनी द्रमुत्युत b (the line from वा चायन् is here repeated), चायनिद्रमुत्यते m<sup>1</sup>, चायनिद्रमुत्यते f, चायनिद्रमुत्यते kr<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly.—चमेः पूर्वे m<sup>1</sup> (चमेर्वा पूर्वे Nirukta xi. 5), चाम चय b, चमे सचे k, चमे सचे fr<sup>2</sup>.—समेतानि r<sup>2</sup>, समेवति bfk, समेवति m<sup>1</sup>.—निर्मिमीतिऽच चक्रमाः m<sup>1</sup>, निर्मिमीति च चक्रमाः b, निर्मिमीति च चक्रमोः fk, निर्मिमीति च चक्रमोः r<sup>2</sup>.

<sup>a</sup> The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *cāyan dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyanyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yaska's *cīraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with *Kimśuka* flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises *Sūryā* mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the *Gandharva Viśvāvasu*.

•रौहतीं h m<sup>1</sup>r b, •राहतीं f, •राहती k.—चैव h d m<sup>1</sup>r, चाच b f k.

<sup>a</sup> The fam. from the weak base, *ārohasīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampati*) who have started (*yātau*)<sup>a</sup>, but with the following five (24–28) the wife as she reaches the house (of her husband).

यो ती h d m<sup>1</sup>r, याती b, याति f k r<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātau* to *you tau*, because the latter is almost meaningless and *yā* might easily have become *you* owing to the influence of the following *\*tau stau*<sup>o</sup>; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grāhāṃ prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā jvaṇāḥ santu panthā yobhāḥ sahhāyo yanī no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)<sup>b</sup>,

वरदार्यं h d m<sup>1</sup>r, रादार्य f, वरदाय b.—तत स्त्रिया b, ततस्त्रिमिर् h d r, तत स्त्रि m<sup>1</sup>, तत स्त्रिदा f.—विरामस्य b m<sup>1</sup> d, वर्वरामस्य b, १ने१ कृद् f k.—विमये m<sup>1</sup> r f k, विमये b.—Between the two pādas of 132, f k r (not Am<sup>1</sup> b) add the four pādas (thus giving five ślokas to the *varga*):

यहध इति वासवः ।

तद्युक्त्वा तवा सार्धो निदति<sup>१</sup> यत्तु रेव च । <sup>२</sup> f, निद्रिते r [निष्पति].

यत्तु तत्रा गृतीयस्य<sup>३</sup>

<sup>३</sup> x, तदीयस्य f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehi śalmalyaṃ brahmabhyuḥ*. See on this, AGE. i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.

## 22. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*harāṇa*) by the husband<sup>a</sup>.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*)<sup>b</sup>; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hḍr, धारणं m<sup>1</sup>, हारणं f<sub>k</sub>, दारणं b.—प्रतिविध्यते hḍm<sup>1</sup>r, प्रतिविधति b<sub>f</sub>k.—  
नाशिनी hḍkṣ, नाशिनीं m<sup>1</sup>r, नाशनी b<sub>f</sub>.—दुवि मा hḍm<sup>1</sup>r, दुविष b<sub>k</sub>, दुवने f.

<sup>a</sup> In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvānukramapī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dvē vadhūvāsasaparsparāmocanyas* (see *Śaṅgurunīya*). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsasaparsamindā*.  
<sup>b</sup> Cp. *Sarvānukramapī*: *parā yakṣmanāśinī*.

134. But (the stanza) ' Rough is this ' (*tr̥ṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress<sup>a</sup>. And various directions<sup>b</sup> are given to her relations

उनेतदिति hḍ, हृनेतदिति m<sup>1</sup>, पिडमतदिति f<sub>k</sub>, पिडुमतदिति b, अहने यदिति (I) r.—आपाशे b<sub>f</sub>kr, आशाशे Am<sup>1</sup>.—जातिभ्यां hm<sup>1</sup>r, जातिनिषा° b, क्षानिनिषा° f, क्षानिनिषा° kr<sup>2</sup>.

<sup>a</sup> Cp. the text of RV. x. 85. 34: *sūryāṃ yo brahmā vidyāt, sa id vādhūyam arhati*.  
<sup>b</sup> Cp. the text of RV. x. 85. 35: *āśāsanapī vīśāsanam atha adhvīkariṣṭanam*.

135. by the woman, who is bound<sup>a</sup>. And evolution<sup>b</sup> (*bhāvacvṛtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza ' I grasp thy ' (*gr̥bhṇāmi te* : 36), as he then takes her hand, prayers for wealth

यथा hm<sup>1</sup>r, यथ f<sub>k</sub>, यथं b.—ते अथा ह्यं m<sup>1</sup>, त रिया यी ह्यं b<sub>f</sub>kr<sup>2</sup> (ह्य f).—  
गृह्णतयथाशिवः m<sup>1</sup>, गृह्णतयथाशिवः b, गृह्ण यथाशिवः r<sup>2</sup>, गृह्ण यथाशिवः f<sub>k</sub>.—135<sup>ad</sup>  
and 136<sup>ab</sup> are found in b<sub>f</sub>kr<sup>2</sup>m<sup>1</sup> only.

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation. <sup>b</sup> Cp. the words of the text: *sūryayāś padya rūpāṃ, &c.*

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together;

परवा  $m^1$ , परवास्  $b f k r^2$ .— $\text{ऋषीवाशस्ते}$   $h d r$ ,  $\text{ऋषीवाशस्ते}$   $m^1$ ,  $\text{ऋषीराशस्ते}$   $b$ ,  $\text{ऋषिवाशस्ते}$   $f$ ,  $\text{ऋषिवाशस्ते}$   $k r^2$ .— $\text{ताभ्यां}$   $b$ ,  $\text{ताभ्यां}$   $f$ ,  $\text{तावां}$   $r^2$ ,  $\text{ताव्यः}$   $h d m^1 r$ .— $\text{सहैव}$   $h d m^1 r$ ,  $\text{सहैव}$   $b f k r^2$ .

■ 137. in the triplet 'Having no evil' (*aghora* : x. 85. 44-46) for her (alone), in 'Together' (*sam* : 47) and 'Here' (*iha* : 42) respectively for both. 'Here for us' (*ā naḥ* : 43) is to Prajāpati; and 'Her here' (*imām* : 45) is addressed to Indra<sup>a</sup>; the last (47) is to Brhaspati<sup>b</sup>.

This śloka is found in  $b f k r^2 m^1$  only. The MSS. have the first seven syllables of the second line in common, viz.  $\text{आ वा प्रजापतिः प्रि}$ , but  $m^1 f k r^2$  completes it with the corresponding part of 138, viz.  $\text{ऋषीवाशस्ते चवाक्यं विश्वतः}$  (which makes the first pāda end in the middle of a word, and gives the second two syllables too many);  $b$  alone completes it differently, viz.  $\text{(प्रि)ममिन्द्रावता नृहसतिः}$ . The variations of the MSS. are:  $\text{ऋषीवाशस्ते चवाक्यं विश्वतः}$   $m^1$ ,  $\text{ऋषीवाशस्ते चवाक्यं विश्वतः}$   $f k$  ( $\text{ऋषिवाः}$   $f$ ),  $\text{ऋषीवाशस्ते चवाक्यं विश्वतः}$   $r^2$ .— $\text{प्रिमा}$  I take to be the first syllable of the preceding  $\text{प्रजापतिः}$  repeated by a clerical error and afterwards combined with the  $\text{प्रतिक्ता इमान्}$ .—The end of the *varga* is here marked by  $\text{२८}$  in  $b$ , not in  $f$ .

<sup>a</sup> The emendation *imām*, *pratika* of 45, and *sindri* seem probable, as Indra is invoked in that stanza. <sup>b</sup> I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā brhaspatēḥ cau* only be correct if the khila of one stanza beginning *āruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *R̥gvidhāna*, p. xxii.

### 29. Remarks on the Śūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtviṣāḥ*)<sup>a</sup> and with the institutor of the rite (*yājāmānāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

$\text{विजयन्ते}$   $h d r$ ,  $\text{विजयन्ते}$   $b$ .— $\text{पुत्रामयि}$   $h d r$ ,  $\text{पुत्रामयि}$   $b$ .— $\text{आर्त्विष्या}$   $h d m^1 r$ ,  $\text{आर्त्विष्या}$   $b$ .— $\text{याजमाना}$   $b$ ,  $\text{यजमानाश्च}$   $m^1 r$ ,  $\text{यजमानाश्च}$   $h d$ .—This śloka ■ omitted in  $f k$  excepting the end,  $\text{ऋषीवाशस्ते चवाक्यं विश्वतः}$ , which, in all the MSS. ( $m^1 f k r^2$ ) but  $b$ , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that  $m^1$  (which has these syllables here also) as well as  $f k$  has the plural termination *amanāḥ* there.

<sup>a</sup> I have corrected *ārtviṣā* of the MSS. to *ārtviṣā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary ■ correspond with

*yājamānāḥ*. The adjective *ārtviṣa* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtviṣa*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-rcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśaṃsa (*nārāśaṃsī*)<sup>a</sup>.

प्रतिशीर्ष्ये hdm<sup>1</sup>r, परिशीर्ष्ये b, शीर्ष्ये fkr<sup>2</sup>.—देवतासिद् धासु याः hdm<sup>1</sup>r, देवता तेषु या भवेत् b, देवता तेषु मावयुत् f, देवता तेषु मावयुत्ततः kr<sup>2</sup>.—वदेतां hdm<sup>1</sup>rb, वदेतां r<sup>2</sup>r<sup>3</sup>, वेदां तां f.—देवतां तासु hdz, देवतां भु b, देव - - - तु fk.—नाराशंसिद् b, नाराशी fk, नाराशंसिद् hdm<sup>1</sup>r.

<sup>a</sup> On Nārāśaṃsī stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *raśbhīśāṃsī nūdyī nārāśaṃsī nyosani*.

140. And they declare that these stanzas addressed to Uṣas<sup>a</sup> form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvaṃvṛtta*)<sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā<sup>c</sup>.

शिवसीः b, शिवसाः f, उवसाः hdm<sup>1</sup>r, उवसाः d.—सर्वथा शिता hdr, सर्वथा शिवा m<sup>1</sup>, सर्व शिता bf.—मावयुत् bfr, \*वत्तं h, \*वत्तं d.—प्रवचते hdm<sup>1</sup>r, निगद्यते bf.—पाद-शिवाच r, पादशिवाच hdm<sup>1</sup>.—The whole of 140 is omitted in k, and 140<sup>cd</sup> in bf.

<sup>a</sup> Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.

<sup>b</sup> The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyat bhāvaṃvṛttam*).

<sup>c</sup> This seems to mean that both the hymn as a whole and in ■ in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35<sup>d</sup>: cp. above, 135, note <sup>b</sup>.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra<sup>a</sup> and Prajapati: 'Indra is superior to all'<sup>b</sup>.

चसी हि hdm<sup>1</sup>bf, चसी तु r.—वृषा hdm<sup>1</sup>r, वृषः bf.—141<sup>ab</sup> is wanting in k.

<sup>a</sup> Cp. ii. 67, where Vṛṣākapi ■ also explained as *vṛṣā kapileṣ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Op. Max Müller, RV.<sup>2</sup> vol. iv, p. 27 (var. lect. on RV. x. 86).

<sup>b</sup> The refrain of RV. x. 86, which ■ also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣaḥaṇam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara<sup>a</sup> who is that (celestial) one.

०दि चायेवं hdr, ०दि चायेवे m<sup>1</sup>, ०दि चायेवं r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, ०दिरायेवं bfk.—वैश्वानरं च hdm<sup>1</sup>r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m<sup>1</sup>bf, by २८ in k, not ■ all in hd.

<sup>a</sup> Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

### 30. Deities of RV. x. 89–93. Story of Puruṣas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐहं hd, ऐह m<sup>1</sup>, इहं r, तपिह्रात् f, तपिह्रात् bkr<sup>2</sup>.—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cātya*.—पुष्यसूक्तं hm<sup>1</sup>r, पीदयं सूक्तं bkr<sup>2</sup> (पीदयं S).—च अन्नया r, चान्नया hdbfk.—पीदयश्च bfk, पुष्यश्च hm<sup>1</sup>r.—अमजन् r, अमजत् hdm<sup>1</sup>, अमजत् bfk.

<sup>a</sup> Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra<sup>a</sup>, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐह्यां b, ऐहां f, ऐहां k, इहां r<sup>2</sup>, अहां hm<sup>1</sup>r.—दीमोऽच hm<sup>1</sup>r<sup>2</sup>bkr<sup>2</sup>, दीमञ्च r.—144<sup>a</sup> = l. 19<sup>a</sup>; l. 98<sup>a</sup>; v. 172<sup>a</sup> (cp. Nirukta xi. 5).—144<sup>ad</sup> and 145<sup>ab</sup> are omitted in bfk, which have the following single line instead:

इहः प्राधान्यतो चाप सुतः सोमी विषातमाह ।

<sup>a</sup> I have preferred the reading *aindryām* to *ayām*, as the former seems to be supported by the *Servānukramanī*, which makes the express statement: *pañcamy aindrāsomi*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhāḥ*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.



रथीतरो hdr, राथीतरो m<sup>1</sup>.—हेन्द्रो हि निपातोऽच Am<sup>1</sup>, हेन्द्रो ह्येव निपा-  
तस्य bfr.

\* Cp. v. 142, where Rāthitara (not Rathitara) is quoted as stating certain duties to be *sūktabhāṣj*. The same authority is, therefore, perhaps meant here also, and the reading of m<sup>1</sup> may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prate* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm<sup>1</sup>r, प्रिति यावत् बहुत्तरम् b, प्रिति यावूतदुत्तरम् f.—तथा-  
र्षुदस्य hm<sup>1</sup>r, तथार्षुदिस्य b, तत्तार्षुदिस्य f.

B 147. and with the two stanzas 'Forth this to Duṣṣīma' (*prate duṣṣīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings\*.

<sup>b</sup> Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found ■ B and m<sup>1</sup> only.—अथराक्षुर्वशी पुरा hm<sup>1</sup>r, अथरा उर्वशी परा b, अथरा उवशी परा f.—The end of the *serge* is here marked by ३० in hbfk, and by २० in m<sup>1</sup>, not at all in d.

\* There is no reference to this *dānastuti* in the *Sarvāukramanī*. <sup>b</sup> The following passage (147<sup>ab</sup>-153) is quoted by M. M., RV.<sup>2</sup> vol. iv, p. 31; cp. Śaṅgurunāṣya's version, pp. 155-158, quoted by Śāyapa in his introduction to RV. x. 95; Śāyapa also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

### 31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Paka (Indra), being jealous of his cohabitation with her and of Brahma's\* (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra<sup>b</sup>,

संवाद्यम् hm<sup>1</sup>r, संवादम् bfr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—असूयन् hm<sup>1</sup>r, अनिहन् b, अनिहन् fk.—  
इन्द्रश्चापि तस्य तु hm<sup>1</sup>r, सिद्धश्चापि r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, इन्द्रोऽपि तापि तु b, इन्द्रोऽपि-  
तापि तु fk.

\* Cp. *Vedische Studien*, vol. i, p. 256, note <sup>2</sup>.

<sup>b</sup> By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु विद्योनाचं m<sup>1</sup>r, चे<sup>2</sup> hd, स तयोस्तु विनानाचं r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>, स तयोर्विप्रयोनाचं bfk.—मिषि r, मिदि m<sup>1</sup>, मिद r<sup>2</sup>, मिदि hd, मिष b, मिषि fk.—तयोर् hr<sup>3</sup> bfk, (मिष्य) तयोर् r.—चक्ष hr, चक्ष fk, चक्ष b.

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

महिन् b, मिदिति hdm<sup>1</sup>, मिदिति r, मिदी fk.—अमाचया b, अमाचया fk, (गति) माचया m<sup>1</sup>r, omitted in hd.—हीनस्तु hm<sup>1</sup>r, हीनः सः b, हीनं स fk.

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)<sup>a</sup> Urvaśī, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side.

अभिरूपामिवोर्वशीन् hdm<sup>1</sup>r, अभिरूपामिवोर्वशीन् bfk (अधि<sup>2</sup> f).—अभिरूपामिः hdr, अभिरूपा b, अभिरूपामिर् f.—पक्षमिः पार्श्वतो वृताम् hm<sup>1</sup>r, वृतां चतस्रिभ्यः b, वृतां (वृत्तं f) चतस्रिभ्यः स्तः fk, म्भिः स्तः r<sup>2</sup>.

<sup>a</sup> In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarast* and *tes*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhat*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति hd, तमाह पुनरेहीति r, तामुपाह्वयतः प्रीत्या bfk, पुनराह्वयत प्रीत्या m<sup>1</sup>. Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तमाह पुनरेहीति नेति वा स्वप्नोत्पन्नम् ।

तामुपाह्वयत प्रीत्या कुःखात्सा स्वप्नोत्पन्नम् ॥

—स्वयावेह hdr, स्वया ह्येह m<sup>1</sup>, तवेहाचय b, तवेहाच f, तं वेहाच k.—मां पुनः hm<sup>1</sup>r, मां वृष b, मां वृषा fk.—The end of the *verses* is here marked by ■ in hbfk, not in m<sup>1</sup>d.

## 22. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yaska<sup>c</sup> considers a dialogue, but Śaunaka a story,

वाक्कावन् bkr, वाक्कातम् Am<sup>1</sup>.

<sup>a</sup> Cp. the example given above, i. 53, for 'narrative': *ākhyānam* ■ *haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam* ca. <sup>b</sup> The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi mītrā kṛpavā-śakāś na*. <sup>c</sup> This view cannot be gathered from Nirukta v. 13; x. 46, 47; xl. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāh*: x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhiṣaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*).

बीषधीक्षवः m<sup>1</sup>r, बीषधीक्षव b, मुषधीक्षव f, बीषधीक्षवः hδ (बीषधिक्षुतिः S).—निषजक्षितम् m<sup>1</sup>, निषजक्षितम् b, निषजक्षितम् fk.—154<sup>cd</sup> is wanting in hδr, but is found in bkrm<sup>1</sup> (and probably in Mitra's B MSS., though he has no note).

<sup>a</sup> Cp. Āṅgīnukramapī x. 45: *yā opadhīte tu sūktasya ṛpīr ātharvaṇo bhīṣaj*; see also Sarvānukramapī.

155. <sup>a</sup> Now Devāpi, son of R̥ṣiṣeṇa, and Śamtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus.

वैशसु hm<sup>1</sup>r, वैशस b, वैशो हि f, वैशे हि k.—वीरवक्षिण hm<sup>1</sup>r, वीरवक्षिण b, वीरवक्षिण fkr<sup>2</sup>.—आनरी bkr<sup>2</sup>r<sup>2</sup> pa Nirukta, आनरी Am<sup>1</sup>f.

<sup>a</sup> The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaṅguruṣiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7<sup>ab</sup>, in the Nīṭimañjarī on RV. x. 98. 8. It has been translated, Sagenstoffs, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. <sup>b</sup> As the present passage ■ clearly based on Nirukta ii. 10 and *bhārata* occurs there, I have preferred this reading to *bhārata*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of R̥ṣiṣeṇa, was afflicted with skin-disease.

अनीयांशिव hm<sup>1</sup>rp, अनीयांशिव b, वीर्यवांश च fk.—तु स्वाष्टिवेयसुतो rp, तु आर्द्धि-  
वेयसुतो hdr<sup>3</sup>m<sup>1</sup>, स्वाष्टिवेयसुतो fk, स्वाष्टिवेयसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राष्ट्रियं ब्रह्मचर्यामायुः प्रजाः hm<sup>1</sup>rp, ब्रह्मवेयसुतां तु राज्ञं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अथब्रह्मन् प्रजासं  
तं तु राज्ञे bf, अथब्रह्मन् प्रजासं तु राज्ञे k, पर्यवब्रह्मन् प्रजासं तु n.—गतिं गुरी h, गतिं  
गुरी m<sup>1</sup>pd, गुरी गतिं bfk, गुरी गतिं n.—अ सुहर्षमिव m<sup>1</sup>rbfkpa, सुहर्षमिव अ h, वा  
d.—प्रत्यभाषत hrbfk, प्रत्यभाषत n.—The end of the *verses* ■ here marked by ३२ in  
bfk, not in hd.—The last pāda is repeated in b only.

## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty: let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिञ्चि कीरणि hm<sup>1</sup>rfk, अभिषिञ्चि तु कीरणि b.—तायेवः ऽ शतं वनाः hm<sup>1</sup>rb, राज्ञे द्वादश ये वनाः fk, राज्ञे द्वादश ये वनाः n(h), राज्ञं तद्वादशाः वनाः n, राज्ञं तद्वादशीः वनाः n(m), राज्ञे द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ञे द्वादश to राज्ञि शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty<sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands<sup>a</sup>, Devāpi replied :

वीनं राज्ञिण hm<sup>1</sup>rp, वीनं राज्ञि च bfk, वीनं राज्ञं च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रज्ञं तु प्राज्ञनिश्चितः r<sup>3</sup>fk, प्रवर्णं प्राज्ञनिश्चितम् r<sup>2</sup>, प्रज्ञं तु प्राज्ञनिश्चितम् b, प्रज्ञं प्राज्ञनिश्चितम् hdr, प्रवक्षु प्राज्ञनिः क्षितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, v. 76 : *sthivā prakṣaḥ kṛtāḥjalāḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the verse ■ here marked by q in hm<sup>1</sup>bfk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99–101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm<sup>1</sup>r, स कीरवः bfkpn.—स चास्य वने hm<sup>1</sup>rp, चकार सोऽस्य bfr<sup>2</sup>n.

7. And he sacrificed to Brhaspati with the stanzas, 'O Brhaspati, to' (*brhaspate prati*: x. 98. 1-3)<sup>a</sup>.

■ When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhite*)<sup>c</sup>,

प्रतीक्षुमिर्द् bfrn, प्रतीक्षद् p, प्रतीक्षित् Am<sup>1</sup>.—क्ष्व hdr<sup>1</sup>:<sup>4</sup>r<sup>0</sup>m<sup>1</sup>bfrn, क्ष्व r.—बोधिते m<sup>1</sup>fr, बोधिते k, बोधितो b.—7<sup>cd</sup> and 8<sup>ab</sup> are found in B and m<sup>1</sup> only.

<sup>a</sup> The contents of the hymn indicate that the first three stanzas are connected with Brhaspati, while the following four are connected with the gods (cp. below, 9). <sup>b</sup> As a messenger of Brhaspati. <sup>c</sup> Sieg would read *bodhito*, agreeing with the subject (Brhaspati) in 8<sup>ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Brhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आद्ये br, आद्ये (ति) fkr<sup>2</sup>, आद्ये m<sup>1</sup>.—द्युमती m<sup>1</sup>, द्युमति b, द्युमतिर् fr, दिवमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवी hm<sup>1</sup>rb, देवी fkr.—व सः hm<sup>1</sup>rp, तु सः bfr.

<sup>a</sup> The words of RV. x. 98. 2 only slightly modified: *dadāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm<sup>1</sup>r, एव च bfr.—अपि च hdr, अपि तु bfr.

10. 'O Indra, stand fast' (*indra drhya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm<sup>1</sup>r, परा bfr.—अकावेनेषां Am<sup>1</sup>bfrkr<sup>2</sup>, अकावेनेषां r.—The end of the *varga* ■ here marked by २ in m<sup>1</sup>bf, not in hdk.

<sup>a</sup> Sarvānukramapī: *ptvīkstatīr vā*; the option, according to Śaṅgurunīya, ■ owing to the statement of the BD. that this is a *ptvīkstatī*, while the Devatānukramapī states that ■ is addressed to the All-gods.

## 3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śakatāyana<sup>a</sup> considers a narrative hymn: Yāska<sup>b</sup> (thinks) that it is addressed to the Mallet (*drughana*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहासयुक्तं तु Am<sup>1</sup>, इतिहासं प्र ति युक्तं b, इतिहासं प्रात युक्त f k, इतिहासं प्रिति युक्तं r<sup>2</sup>, वेतिहासं प्रिति युक्तं r<sup>7</sup>.—यास्को द्रौघवन् hdm<sup>1</sup>, यास्कोद्घौ घनम् (1) r, चघनम् r<sup>4</sup> r<sup>6</sup>, चाघो द्रौघवन् b, चास्को द्रौघवन् f, चास्को द्रौघवन् kr<sup>2</sup> (द्रौघवन् S).

<sup>a</sup> Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. <sup>b</sup> See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughāṇo drumayo ghāṇas: tatretikhāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyasva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot<sup>a</sup>.

आवाचनेन hm<sup>1</sup> r, आवाचने तु fkr<sup>2</sup>, आवाचने तु r<sup>7</sup>.—मार्वाच SNir., मार्वाच hdm<sup>1</sup>, मार्वाच r, मार्माच f, मार्माच kr<sup>2</sup>, मार्माच b, मार्वाच r<sup>7</sup>.—युधम् r<sup>1</sup> r<sup>4</sup> b fkr<sup>2</sup> Nir., यधम् hdm<sup>1</sup> r (cp. यधनेन S).—युक्ता ऐर्त्तं r, युक्तेर्त्तं b, युक्त एर्त्तं f k, युक्ता ऐर्त्तं m<sup>1</sup>, युक्ता ऐर्त्तं ld.

<sup>a</sup> Cp. Nirukta ix. 23: *mudgala bhārmyasva rṣir vṛgabhaṇ ca drughāṇam ca yuktvā sapgrāme vyavahṛtya gājīm jighāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhaṇe jighāya*. See Sarvānukramanī and Ṣaḍgurusīya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āsuh*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīśām*: 12)<sup>a</sup> the goddess Apvā is praised.

युधम् r, युध b, यद्वा f, यद्वा k, यक्व m<sup>1</sup>.—यव्यं kr, यव f, यवत् b.—ऐर्त्तोऽप्रति-  
रथो S, ऐर्त्तो प्रतिरथं m<sup>1</sup> r, चीर्त्ता प्रतिरथं b f k.—अवादेथी r, अवा देथो स्व hdm<sup>1</sup>,  
अवा देव् b, अवा देव् f, अवा दिव् k, (अवाक्ता) अवादेथी S.—13<sup>ab</sup> is found in ■  
and m<sup>1</sup> only.

<sup>a</sup> This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramanī and Ṣaḍgurusīya.

B 14. The fourth (stanza) should be (regarded as) addressed to Bṛhaspati<sup>a</sup>, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula<sup>b</sup>.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)<sup>a</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'<sup>b</sup>.

चतुर्थो बार्हस्पत्या  $bm^1r (=S)$ , चतुर्थो बार्हस्पत्या  $fk$ .—आवसप्रसहामिति  $r$ , जाकु-  
सेत्यसहामिति  $b$ , वा.सेत्यसहामिति  $f$ , जाकुसे प्रसहामि च  $m^1$ .—14<sup>ab</sup> is found in B and  
 $m^1$  only.—दृष्टे तु मद्यतः  $hr^2$ , दृष्टेति मद्यतः  $m^1$ , दृष्टेति भाद्यतः  $d$ , दृष्टे च मद्यतः  $r$ ,  
दृष्टसु भाद्यतः  $fk^2$ , दृष्टसु भाद्यतः  $b$ .—प्रति ब्रह्मेति  $hdm^1$ , प्रति शर्वेति  $r$ , प्रीतेतिद्वी  
ये  $b$ , प्रीतेतिद्वी ये  $fk$ .—ब्रह्म यत्परम्  $bf$ , ब्रह्म ये परम्  $k$ , परम् तु यत्  $hm^1r$ .

<sup>a</sup> That 14<sup>ab</sup> is original is indicated by the recurrence of the words *caṣurthi bārhas-  
patyā* in the Sarvānukramapī. <sup>b</sup> This is the khila of ten stanzas by Nakula which  
immediately precedes RV. x. 104. ■ is thus described in the Anukramapī of the Kashmir  
collection: *brahma; dāsa; vāmadevya nakulas; saurī, gharmastutīr, bārhaspatyā, sāvitri*  
(*aṣṭir*): *gharmaparā etās; sauryas cāndremasasyas ca śeṣā, jagatyāḥ*. The first stanza:  
*brahma jajñānaṁ prathamam parastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's  
ed., p. 481). The third stanza, beginning *mahān mahī*, which mentions the name of  
Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14<sup>a</sup>.  
There can be little doubt that the pratika *mahān* is the original of the corruptions in  
the MSS. ■ By this couplet must be meant the last stanza of RV. x. 103, and the  
first of the khila of two stanzas, beginning *asaṁ gā eṇā maruṣāḥ* which immediately  
follows. RV. x. 103. 13 ■ described in the Sarvānukramapī as *anīyā[āndri] māruṣā vā*.  
The stanza *asaṁ me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately  
follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is  
specified (*anirukta*)<sup>a</sup>, one stanza (1) adores the Sun, that which  
(begins) 'Unto' (*abhi*: 4)<sup>b</sup>, Savitr, while the (first) four are  
closely connected with the Caldron (*gharma-parāḥ*)<sup>c</sup>.

तवानिदमसूतादावृगेका  $hm^1r$ , तवानिदमविषदित्युषेका  $b$ , तवानिदमे विषदित्युषेका  
 $f$ .—अर्धपराश्व<sup>a</sup>  $r$ , अर्धपराश्व<sup>a</sup>  $fk^2r^2$ , अर्धं परा च  $m^1$ , अर्धं पराश्व<sup>a</sup>  $hdb$ .—अग्नीति वा  
 $hdb$ , अग्नीतयः  $fk$ .—The end of the *verse* is here marked by  $ṣ$  in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza=  
AV. iv. 1. 1. The second stanza (*īyam vai pītre*) is described in the Anukramapī of the  
khila collection = *gharmastutīḥ*; it is=AV. iv. 1. 2. The third stanza (*mahān mahī*=  
TS. ii. 3. 14<sup>a</sup>) has already been stated to be addressed to Bṛhaspati and ■ so described  
in the khila Anukramapī. <sup>b</sup> This stanza (*abhi tyam devaṁ savitāram*)=AV. vii. 14. 1;  
VS. iv. 25; TS. i. 2. 6<sup>1</sup>; SV. i. 464, is in the *aṣṭi* metre and is referred to in SB. xiii. v. 1<sup>11</sup>  
as an *atichandas* verse. <sup>c</sup> This agrees with the statement of the Anukramapī  
(*gharmaparā etāḥ*); ■ also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all



these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāmśa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together\*.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka<sup>b</sup> praised Indra.

सुनशेवस hm'r, शेषसु bfk.—र्वाचमन्वो सह hm'r, र्वाचमन्वो सुनिः bfk.

\* With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *Rgvidhāna*, p. xiii, and Oldenberg, *Prolegomena*, p. 364 f.

<sup>b</sup> On Aṣṭaka cp. Śaḍgurunīṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (*kadā vasa* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)<sup>b</sup>.

कीत्सः hm'r, कीत्सः sk, कीत्स b.—कदा वसोः hm'r, कदा वसोत् bfk.—सुनि-  
वशीव नाम कादु hdm'r<sup>1</sup>r<sup>1</sup>r<sup>2</sup>, सुनिव इति नामाका bfk.—इदम्यदम् bfk, इदं पदम्  
hdm'r (cp. ii. 73).

<sup>a</sup> As to Durmitra cp. Śaḍgurunīṣya on RV. x. 105, and Oertel, *The Jaiminiya version of the Dīrghajihvi Legend*, in the *Transactions of the Oriental Congress of Paris*, Section Aryenno, p. 229.

<sup>b</sup> Cp. *Sarvānukramaṇī*: *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāmśa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः वाञ्छित् hdm'r, प्रजा वै स bf, प्र वै स k.

<sup>a</sup> It is somewhat strange that Yāska in *Nirukta* xii. 40, on RV. x. 106, should have the identical words, *bhūtāmśaḥ kāśyapa āśvinam*, which are used in the *Sarvānukramaṇī* to describe that hymn. This looks as if some sort of *Anukramaṇī* had already existed in Yāska's time.

19. His wife said to Bhūtāmśa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इक्षति hdm<sup>1</sup>fk, इक्षति b, इक्षति r.—इक्षति सुहि hdm<sup>1</sup>b, इक्षति हि r, इक्षति सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्युक्षु hdr, तमं b f.—सर्वाणि इक्षानि hdm<sup>1</sup>r, इक्षानि सर्वाणि bfk.—तान् विष्वाच तक्षति hm<sup>1</sup>r, तानान्वेष्य संचक्षे fkr<sup>2</sup>, तानान्वेष्य संचक्षे b.—The end of the *verse* is here marked by ४ in hbfk, not in m<sup>1</sup>d.

### 5. RV. x. 107. Story of Saramā and the Papis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse\* (*pada*).

मावाह hm<sup>1</sup>rfk, मावाह b.—न ह्य hm<sup>1</sup>rb, न ह्य fk.—प्रागन्वाह f, प्रागन्वाह k, प्रागन्वाह b, प्रागन्वाह hm<sup>1</sup>r.—वृक्षति यदात् b, वृक्षति यदात् fk, हि वृक्षति hm<sup>1</sup>r.

\* Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekakāṣa*).

22. Now with the hymn here following, 'There has appeared' (*āvīr abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुडाच hm<sup>1</sup>r, चनिमुडाच bfk.—प्राजापत्याच hm<sup>1</sup>r, प्राजापत्याच bfk<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)\*.

इक्षिणानां च hm<sup>1</sup>r, इक्षिणानां हि bfk.

\* That is, in RV. x. 107. 8-11 where the rewards of the *bhoja*s are described. The option as to the deity expressed by the *Sarvānukramanī* with the words *dakṣiṇā taddātā vāstāt* ■ doubtless owing to the opinion of *ek* here stated.

24. There were demons called Papis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully\*.

रसापारनिवासिनः  $hm^1r$ , सिन्धुपारनिवासिनः  $bfr^2$ .—अगृह्य  $fr$ , अगृह्य  $b$   
निगृह्य  $hdm^1$ , निगृह्य  $r^1r^4r^5$ .

\* Cp. *Sarvānukramāṇī*: *paṇḍitāś caurasir nigṛhā gāh*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापयद्  $fk m^1r$ , ताव पय  $b$ , तथा पयद्  $hd$ .—इवेऽय  $hdm^1r^2fkr^2$ , इतीं तु  $r$ ,  
इता  $b$ .—The end of the verse is here marked by  $\Psi$  in  $bf$ , not in  $hdm^1$ .

\* Cp. *Sarvānukramāṇī*: *anveṣṣaṇ saramāṇ devatām indreṇ prahītām*.

### 6. Story of Saramā and the Pāṇis (continued).

26. In the (hymn) 'What?' (*kim*: x. 108) the Pāṇi demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्वाधुवानिशां  $m^1fr$ , किमित्वानिशां  $hd$ , केनन्वाः तानिशा  $b$ .—पयथो  
ऽसुराः  $hm^1r$ , पयथः सह  $bfr$ .

\* Cp. *Sarvānukramāṇī*: *ayyābhāḥ paṇayo mītriyantaḥ procuḥ*.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अवाग्वीतान्  $hdm^1$ , अतार, तानववीतु  $b$ , अवाग्वीतु  $fk$ .—इवेऽह्नी वेचराव्यद्  
 $hm^1r$ , इतीन्द्रा वराव्यद्  $bf$  (cp. RV. x. 108. 2: इन्द्रा इति . . वरामि).—अवां वा  
 $hdm^1fk$ , अवावां  $r$ .—निवन्ती  $hm^1r$ , निवन्ती  $bfr$ .—वावेवेन्द्रा पुष्टः  $f$ , वावेवे-  
न्द्रा पवति  $k$ , वाच तेन्द्रा पुष्टः  $b$ , वेन्द्रोर्वावे पुष्टाः  $hdm^1$ , ऐन्द्रोर्वावे पुष्टि  $r$ .

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

इतीं ताम्  $hdm^1r$ , तां इतीम्  $bfr$ .

\* With the words *mā gūs tvam*, cp. iv. 73: *mā gūgūs tvam*.

<sup>b</sup> Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28<sup>ad</sup> and 29<sup>a</sup> ■ based on RV. x. 108. 9 : *svasāraṇ tvā kṛpavā, mā punar gā, apa ■ gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

वर्वा m<sup>1</sup>, वर्या b, वरवर्वा fk.—माहिता इ m<sup>1</sup>, मोहिता इ fk, मोहिताहि b.—29<sup>ab</sup> ■ found in b f k m<sup>1</sup>, not h d r.—युक्तसाखायया वर्वा b, युक्तसायया वर्वा fk, युक्तसाखायया वर्वा h m<sup>1</sup> r, युक्तसाययवर्वा r<sup>1</sup> r<sup>4</sup> r<sup>5</sup>.—पुरमानिस्त्विह h m<sup>1</sup> r, निस्त्विह b f, निस्त्विह k.

<sup>a</sup> Cp. Śarvāṅkramanī: *sā tām yugmāntyābhīr . . pratyāoaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>.'

पिबिष्य h m<sup>1</sup> r b f, पिबामि r<sup>1</sup> r<sup>4</sup> r<sup>5</sup>.—तु पयस् h m<sup>1</sup> r, पयस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m<sup>1</sup>.

<sup>a</sup> Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tā* might have a vaguely demonstrative sense='which you have hidden over there.'

#### 7. Story of Saramā and the Pāpis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m<sup>1</sup> r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m<sup>1</sup>, पयः h d r<sup>5</sup>, वरं r, परं b f k.—संववचं ■ m<sup>1</sup> b, सं वचं fk.—ततः h m<sup>1</sup> r, च यत् b f k.—32<sup>ab</sup> ■ repeated in b.—विशाराम h m<sup>1</sup> r, विशीराम b f k.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्वचम् hdb, च दुर्वचम् r.—~~सुदुर्वच~~ hm<sup>1</sup>r, ~~सुदुर्वच~~ bfk.

<sup>a</sup> That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

चासुरस्य hdm<sup>1</sup>r, चसुरस्य bfk.—तु Am<sup>1</sup>, हि B.—कुक्षः b, कुक्ष hdm<sup>1</sup>r, कुक्ष<sup>2</sup> fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds<sup>a</sup> (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा मयीक्षिता hm<sup>1</sup>r, च मयादिषा fk, ~~मयादिषा~~ b.—पदानुसारिपयसा hdm<sup>1</sup>, पयसस्य तदापसा fk b, पयसस्य पयसा r.—हरिचाह्नः hm<sup>1</sup>r, सुखमज्ञसा fk, सुखमज्ञसा b.—The end of the *varga* is here marked by ॐ in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> Or, according to B, 'easily and quickly.'

<sup>b</sup> Or, according to B, 'by her vomiting of the milk,' which made a track.

### 8. Definition of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

वचान च पयिन् hm<sup>1</sup>rb, वचान पायीक्षां ■.—वाच ताः hdr, ताच नाः bfk.—  
•देवं तु hm<sup>1</sup>r, •देवं खात् br<sup>2</sup>, •देवं खा fk.—जामदग्न्यस्यप्रियः hdr, जामदग्न्यस्य सुह-  
र्जनी m<sup>1</sup>bfkr<sup>2</sup> (सुहर्ज<sup>2</sup> r<sup>2</sup>).

<sup>a</sup> This ■ the reading of B; cp. Ārṣṇanukramāṇi: *te 'vadan* iti sūktasya brahmajāyā juhūṃ munīḥ. A's reading of the last pāda (37<sup>ab</sup> being here omitted) means: ' (then come) also the Āpri stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37<sup>ab</sup>.

■ 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya*: x. 110).

The Vairūpa seems simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manisīṇaḥ*: x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think<sup>a</sup> that here are praised

37. वामदधि<sup>१</sup> b, वामदधि fkr<sup>2</sup>, वामदधि: m<sup>1</sup>.—‘हो वाग्नी’ m<sup>1</sup>, ‘हो वाग्नी’ b, ‘हो वाग्नी’ f, ‘वाग्नीमिध’ kr<sup>2</sup>.—37<sup>ab</sup> is found in b fkr<sup>2</sup> m<sup>1</sup>, not in hdr.—युगपदि ब्रह्मन् तं h m<sup>1</sup> r, ब्रह्मन् युगपत्सर्वं fkr<sup>2</sup>, ब्रह्मन् रमपत्सर्वं b.—वेङ्कपा अथवस्त्रिभिः hdm<sup>1</sup>, वेङ्कपा अथवस्त्रयः r, वेङ्कपासं त्रिभिः परैः fkr<sup>2</sup>.

38. मनीषिहः b fkr<sup>2</sup>, विनीषिहं hdm<sup>1</sup> r.—सुताद् hdr, सुतं b, सुतं fk.

\* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) ‘Wondrous’ (*citraḥ*: x. 115) which is addressed to Agni.

अवाद्भिर्दु h m<sup>1</sup> r, इद्भिर्दु bfk.

40. ‘Drink’ (*pīḥa*: x. 116) praises Indra; ‘Not’ (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. ‘So, indeed’ (*iti vai*: x. 119) is addressed to Laba<sup>a</sup>. ‘That’ (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राशोन्नापिचन् fk, राशोन्नापिचन् b, राशोन्नापिचन् h m<sup>1</sup> r (आपिचं राशोन्नापिचन् S), आपिचं तु परं ततः r<sup>1</sup> r<sup>2</sup> r<sup>3</sup>.—आचन् g, आचन् bfk, अचन् hd, तावद् r.—आप्याः r, आप्या hdm<sup>1</sup>, आप्या f, दाया k, आथ b.—वज्रां m<sup>1</sup> b fkr, वज्रा h.—निपातिताः h m<sup>1</sup> r, न संसुता b, न संसुतः fkr<sup>2</sup>.—The end of the *varga* is here marked by ८ in bfk, not in m<sup>1</sup>.

\* 40<sup>a</sup> is quoted by Śaṅguruśiṅga on RV. x. 119; cp. Ārṣānukramapī x. 53<sup>ad</sup> also quoted by Śaṅguruśiṅga, whose reading differs from that of the published text.

### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. ‘To this our’ (*imaṃ naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma<sup>a</sup>.

संस्रवः h m<sup>1</sup> r<sup>2</sup> b fkr<sup>2</sup>, संस्रुतिः r.—वद्वेङ्गाभिसोमावाचम् h m<sup>1</sup> r bfk, सोमाभिद्वेङ्गाणां तु r<sup>1</sup> r<sup>2</sup> r<sup>3</sup>.—इमं न h m<sup>1</sup> r, तिमं तु fk, तिमं तु b.

\* Cp. Sarvānukramapī: *agni-varuṇa-somānām ... śāndry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>abc</sup>).

तत्तत्त्वं च hm<sup>1</sup>r, तत्तत् इति bfk.—सोमसु hm<sup>1</sup>r, सोमसु fk, सोमसु b.—वषा  
च hm<sup>1</sup>r, वषां तु bfk.—वषां hm<sup>1</sup>r<sup>2</sup>, वषां bfk<sup>2</sup>, वषां r.

<sup>a</sup> According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramāṇi, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>, 'I' (*aḥam*: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिक् m<sup>1</sup>br, तिक् fk, तत् hdr<sup>2</sup>.—देवमेवोत्तमं पदम् hdm<sup>1</sup>, देवमेवोत्तमं पदम् r,  
ह. मेवोत्तमा जवी bfk<sup>2</sup>(r<sup>2</sup>).

<sup>a</sup> The Sarvānukramāṇi makes no specific statements about RV. x. 124. 5-8, simply remarking: *tiṣṭh yathānipātam*. <sup>b</sup> According to the Sarvānukramāṇi the whole of 9 is addressed to Indra: *śindry uttamā*.

44. 'Not him' (*na tam*: x. 126)<sup>a</sup>. The following hymn is to Rātri (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)<sup>b</sup> is a benediction. But that which follows,

राज्याः hm<sup>1</sup>r, राजं bfk.—देवुतं hdr, देवुतं b, देवुति fk.—ययययययः bfk, यय-  
यीयीययः hm<sup>1</sup>r.—यत् hm<sup>1</sup>bfk<sup>2</sup>, तत् r.

<sup>a</sup> According to the Sarvānukramāṇi this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. <sup>b</sup> The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmā devavīṭaye*. The second consists of four stanzas, beginning *ā rātri pūrṭhām*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāṅcom indram amato kavōmah*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas ■ astu vidyate*, referred to above. Next follows a long khila of forty stanzas, beginning *yān kalpayanti na 'rayaḥ* and described in the accompanying Anukramāṇi with the words: *yān: catvāriṇsat, pratyak-kṛtyā-nāmanam, āfīḥ: pañcīyantaḥ*. It is mentioned by its pratika *yān kalpayanti* in R̥gvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauṣika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 60a, on AV. x. 1). Cp. Meyer, R̥gvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. 'The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery<sup>a</sup>. 'Bestowing length of life' (*āyusyam*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

चोऽरयः hdm<sup>1</sup>r, व इति b, वति f, वति k. — छत्वा<sup>a</sup> m<sup>1</sup>r, छत्वा<sup>a</sup> hd, छत्वा bfk. — वायवमात्मनः hdm<sup>1</sup>r, देवतमुच्यते bfk. — वासवत् hdx, वासेवत् f, वासव b, वेति यत् r<sup>1</sup>r<sup>4</sup>r<sup>0</sup>, वासेवत् k. — The end of the verse is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyānāśanam*, in the Anukramanī of the khila collection. In AV. Parīṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāyana*, and are described as counteracting sorcery, *kṛtyāpratīkaraṇāni*. <sup>b</sup> This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramanī as *āyusyam*: *data*; *dāḥṣyaṇāḥ* . . . *hiranyātmasatīḥ*. Its ten stanzas (there ■ a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note<sup>1</sup>. This khila is also mentioned in the Rgvidhāna iv. 9. 1: *āyusyam āyurvarcasyaṇa sūktam dāḥṣyaṇam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila Anukramanī, *hiranyātmasatīḥ*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvaṛṛita*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñāḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

युते hdm<sup>1</sup>r, व वा bfk<sup>2</sup>.

<sup>a</sup> Cp. Rgvidhāna iv. 9. 2: *bhāvaṛṛite pare sūkte*.

47. 'The sacrificer' (*tjānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1<sup>ab</sup>), and the Aśvins in the next (1<sup>cd</sup>).

भूमिश्च hm<sup>1</sup>r, पूषा च bfk<sup>2</sup>. — चक्षिणी चोत्तरे ततः Am<sup>1</sup>, चक्षिणा उत्तरे च bfk<sup>2</sup>.

48. 'Forth, well' (*pro fu*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi*: x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yaśmin vṛkṣe*: x. 135) the celestial Yama is praised.



प्रो वीह् hbf, प्रो वीह् m<sup>1</sup>r.—देवृक् तु hm<sup>1</sup>r, देवृक्सात् b, देवृक्सात् fk.—  
वृक्षात्: m<sup>1</sup>, वृक्षात् hdbf, वृक्षात् kr.

\* The Sarvānukramāṇī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केक्षिणिं r, केक्षिणिं bd, केक्षिणिं b, केक्षिणिं f.—केक्षिणिं bfk, केक्षिणिः hdm<sup>1</sup>r (केक्षिणिं S).—उत bf, उद् k, सुत hdr, सुत m<sup>1</sup>.—देवाणामथ वावा खाद् A, जगाथा तथ देवाणां B.—वातदेवसुतः परः B, वायवसुत उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

\* The reading *keśināḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramāṇī has *kaiśinam* and Śāyana (on x. 137. 1) has the explanation *agnisūrya-vāyudevatūkam*, I have preferred to read *kaiśinam* as referring to the 'Three Hairy Ones' (cp. above, i. 95).

<sup>b</sup> The Sarvānukramāṇī gives no details about this hymn, describing it simply as *vaśīśodevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

देवृक् तु hdr, देवृक् m<sup>1</sup>, देवृक् सात् b, देवृक्सा (खिद्) f.—देवतः hm<sup>1</sup>b, देवतः r, देवत fk.—परः hm<sup>1</sup>r, सुतः hr<sup>2</sup>, सुतः fk.—सादेतद् hr<sup>2</sup>m<sup>1</sup>, सादे तद् r, सुतं खाद् bf.—विश्वेदेव्यं hdbf, विश्वेदेव्यं fk, विश्वेदेव्यं m<sup>1</sup>.—रपसो वा विनाशनः hm<sup>1</sup>r, रपसवापनोदनम् bfk<sup>2</sup>.—The end of the *sarga* ■ here marked by १० in b, by ९ in fk, not at all in dm<sup>1</sup>.

# 11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)<sup>a</sup>, is addressed to Lākṣā<sup>b</sup>. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmih*: x. 139) the first triplet (1-3) is addressed to Savitr.

वाचं bfk, वाचा hdm<sup>1</sup>r.—सवित्र hm<sup>1</sup>r, सव b, सवा fk.

\* This khila, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pitā, aryamā* ■ *plāmahā*, follows *yāg kalpayanti* ■ the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138.

<sup>b</sup> *Lākṣā* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)\* praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोक्षु hm<sup>1</sup>r, परोचं हु bfr<sup>2</sup>.—वैव hm<sup>1</sup>r, वैव b, वैव fkr<sup>2</sup>.

\* That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇi* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated\*. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne aha*: x. 141)<sup>b</sup>,

प्रकीर्तिता: bfr, तु कीर्तिता: m<sup>1</sup>.—तवि सवि bfr, तवसवि m<sup>1</sup>.—वत्परम् m<sup>1</sup>f, तत्परम् b, वत्परम् kr.—This śloka is found in B and m<sup>1</sup> only.

\* That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>cd</sup>); but this is the only position in which it might be genuine.

<sup>b</sup> This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *agnēyam vaiśva-devam* ca, must have a different sense from that required in A. See note \* on 54.

54. is addressed to Agni and to the All-gods\*. Now in the (hymn) 'This' (*ayam*: x. 142), the four Sārṅgas, as seers of couplets (*dvṛcāḥ*), adored Agni severally<sup>b</sup>.

च अयम् m<sup>1</sup>r, चायम् hd, वायम् b, (विन्दे)वाचं fk.—तु वृषा: m<sup>1</sup>r, तु ब्रुषा: r<sup>2</sup>, चयूषा: hd, तु ययूषा: b, तु यवयूषा: f (वृषा: S).—अयिम् r, यिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm<sup>1</sup>.

\* If 53<sup>cd</sup> is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note \*. This would be in agreement with the *Sarvānukramaṇi* which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. <sup>b</sup> That is, each with a couplet. Cp. *Sarvānukramaṇī*: *ayam: aṣṭam: dyausāḥ śāragāḥ ... āgneyam*; and see Śaṅgurusīya's explanation of *dyaus* as 'seer of two stanzas.'

## 12. Deities of RV. x. 143-154. Khila: Mādāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imāṃ khaṇāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm<sup>1</sup>r, ततः परम् bfk.—अस्त्वयम् bm<sup>1</sup>r, अस्त्वयम् hdkf.

56. they declare to be an esoteric (*upanishada*) evolutionary (*bhāvavṛtta*)<sup>a</sup> hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*<sup>b</sup> with its extended leaves<sup>c</sup>.

युक्तं hm<sup>1</sup>r, युक्तं fk, युक्तं b.—अथयते hm<sup>1</sup>r, अथयति bfk.—उत्तानपर्णी पाठा तु m<sup>1</sup>, उत्तानपर्णी पागम h, उत्तरानपर्णी पाठां तु fkr<sup>1</sup>.—महीषधिम् bkr<sup>2</sup>, महीषधिं f, महीषधीम् m<sup>1</sup>.—56<sup>c</sup> ■ found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. above, ii. 120, 121; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The *Sarvānukramaṇī* has no reference to this, but speaks of the hymn as *upanishat* (Śaṅgurusīya: *upanishat-samjñam*).

<sup>b</sup> As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the *Rgvidhāna*, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭhā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here.

<sup>c</sup> The word *utānāparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

■ 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>.

'O Aranyānī' (*aranyānī*: x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी fk, पतिसंवन्नी r<sup>2</sup>, पतिं संवन्नी m<sup>1</sup>.—स्वस्वान्वा: b, स्वस्वान्वा: fk, त्वं पाण्या: r<sup>2</sup>, त्वं वाण्या m<sup>1</sup>.—सपत्न्यपनोदिकाम m<sup>1</sup>b, सपत्न्यपनोदिकाम fr<sup>2</sup>, सपत्न्यपनोदिकाम k.—अकुत्तरे h, अकुत्तरे d, तकुत्तरे m<sup>1</sup>r, सुकुत्तरे bfk.

<sup>a</sup> The *Sarvānukramaṇī* has *sapatnībādhanaṃ*, with which expression cp. *Rgvidhāna* iv. 12. 3: *sapatnīm bādhate tena*.

58. 'Savitṛ with bonds' (*śavitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*samidhāś cit samidhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)<sup>a</sup>.

मेधासूक्तमतः परम् bfr, मेधां मेधोत्तरं तु यत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūmī*. ■ ■ there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *R̥gvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, *Prolegomena*, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)<sup>a</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsah* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आदिमसादुरित्यसात् hdm<sup>1</sup>r, आदिषं सादुरेति k, अपि सादुरेति b. — द्वाव MSS. and r. — मयसि hm<sup>1</sup>r, यद्वि तु bfr<sup>2</sup>. — 59<sup>d</sup> = 56<sup>b</sup>. — The end of the *varga* is here marked by ५२ in bfr, not in hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 ■ indicated by the *prātika* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atiśandha* metres, it is thus described in the accompanying *Anukramanī* : *ā sūs* ; *sapta* ; *ātharvaṇas subhṛṇṇaḥ* ; *āgneyam* ; *prakṛtiḥ* , *ṛtir* , *ṣkṛtir* , *utkṛti* , *saṃṛti* , *abhiṛti* , *utkṛtayaḥ* [*utkṛtiḥ*]. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subhṛṇṇa* (explained by Uvaṇa as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes : 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There ■ no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *subhṛṇṇa*, 'derived from *Subhṛṇṇa*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parāvātaḥ*) and the *Anukramanī* (*ā sūs*) have ā, which appears as a in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyi* : x. 155) is destructive of bad luck<sup>a</sup> : in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇaspati* is praised either as the chief deity or incidentally ;

तच्च hm<sup>1</sup>r, चच fkr, चच b.—इति दुवे hdr, इति तु दुवे m<sup>1</sup>, इति दुवे bfk.—Before 60, bfk m<sup>1</sup>r insert the following śloka:

श्रीयसो वैश्वदेवं तु मन्यते त्रिकटाक्षनः ।

सृष्टिः स्रष्टेवतास्त्रिस एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53<sup>ab</sup>, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79<sup>ab</sup> in several, if not all, the B MSS. With the first line cp. viii. 11<sup>cd</sup>.

\* The Śarvānukramagā has the same expression, *alākṣmīdānam*; cp. Rgvidhāna iv. 15. 2: *alākṣmīdānārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रश्च hdm<sup>1</sup>r, इन्द्रं च bfk.—वापिन् hdr, तपिन् bfk r<sup>2</sup>.

62. Indra<sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character<sup>b</sup>.

प्राधाव्यतस्त्वच hdm<sup>1</sup>r, प्राधाव्यतो वाच b, प्राधाव्यतो वाच fkr<sup>2</sup>.—इह सुतः hm<sup>1</sup>r, च संसृतः bfk.—महन्नित्वा hdbk, महन्नित्वा r.

\* The Śarvānukramagā simply describes x. 157 as *valśvadevām* without any reference to Indra. <sup>b</sup> This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सीर्यं तु hr, सूर्यं तु m<sup>1</sup>, सीर्यं स्नाद् b, सीर्यं स्ना fkr.—चलितद् m<sup>1</sup>r, चलितद् hfb, च स्तद् k.—स्नातुवांसि m<sup>1</sup>r, स्नां नु<sup>a</sup> hd, स्नातुवां bfk.—तच्च hfb, तच्च r.—च शंसति hm<sup>1</sup> bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfk, not in hdm<sup>1</sup>.

#### 14. Deities of RV. x. 160-164. The near Kapota Hairyta.

64. 'Of the potent' (*tivrasya*: x. 160) is addressed to Indra. 'I release' (*mūncāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's<sup>a</sup> is spoken of as destroying 'royal consumption' (*rāja-yakṣma*)<sup>b</sup>.

अथर्वं hm<sup>1</sup>r, अथर्वं sk, omitted in b.—राधययत्तहं m<sup>1</sup>, अथर्वं hdbfkr.

<sup>a</sup> The seer of this hymn is stated by the Ārṣānukramapī and the Sarvānukramapī to be Prājāpatya Yakṣmanāsana. <sup>b</sup> The hymn is described in the Sarvānukramapī as rājayakṣmaghnam.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

विष्णोर्देवतम् hm<sup>1</sup>rba, देवतम् sk.—राधोऽथर्वं hm<sup>1</sup>r, राधाऽथर्वं hm<sup>1</sup>r, राधाऽथर्वं hm<sup>1</sup>r<sup>2</sup>k (cp. v.r. on viii. 40). यमसंययत्तहं r.—यत्तहं m<sup>1</sup>f, यत्तहं hrk, यत्तति b (cp. v.r. on viii. 63).—अथर्वं hm<sup>1</sup>r, अथर्वं b, अथर्वं b, अथर्वं b.

<sup>a</sup> 65<sup>ab</sup> is quoted by Śaṅkarasūrya on RV. x. 161. <sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*śravatām*). 'Vena saw that' (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

66<sup>ab</sup> = v. 87<sup>ad</sup>.—यत्तहं m<sup>1</sup>, यत्तहं b, यत्तहं sk.—यत्तहं गु यत्तहं यत्तहं hdr, यत्तहं परं यत्तहं Bm<sup>1</sup> (यत्तहं m<sup>1</sup>, यत्तहं kr<sup>2</sup>, यत्तहं b).

<sup>a</sup> This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramapī: *venas: tṛcapa; vena; bhāvaṃtāp tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghnam* in the Sarvānukramapī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerities.

यिरेव च bfk, यिरेव गु hm<sup>1</sup>r.—दीर्घतपाः m<sup>1</sup>r, अथर्वं b, दीर्घतपाः r<sup>1</sup>r<sup>2</sup>, दीर्घतपाः bd, अथर्वं sk.

<sup>a</sup> There is no mention of Indra and Agni here in the Sarvānukramapī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest<sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अके bfr, अक k. Though the reading *akaro* gives the pāda one syllable too many, I have retained ■ as an irregularity which is probably original, since there are other cases in the BD.—‘विधानि bfr, ‘वेधानि h, ‘निधानि m<sup>1</sup>.—स तम् m<sup>1</sup>r, यतम् bfr<sup>2</sup>, सुतम् hdr<sup>3</sup>.—अपोतं सुतवानुधि: bfr, अपोतो विर्जतसदा Am<sup>1</sup>.—The end of the *varga* is here marked by १३ in f, by १५ in b, not at all in hdm<sup>1</sup>k.

\* Cp. the words of RV. x. 165. 3: *āstryāṇ padāṇ kṛṇte agnidhāne*.

### 16. Deities of RV. x. 165-174.

69. with the hymn ‘O gods’ (*devāḥ*: x. 165): it is stated to have the object of expiation\*. ‘(Make) me a bull’ (*ṛṣabhaṃ mā*: x. 166) is destructive of rivals. ‘By which this’ (*yenedam*)<sup>b</sup> is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवात् k, देवा ति b) सोमो नृपसति:, there is a lacuna between the first two words of 69 and the last two of 70.

\* Cp. Sarvānukrāmāṇī: *prāyaścittam idam*, adding *śaśvaddevam*, of which nothing is said here. <sup>b</sup> This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtaṇ bhūvaṇ bhāvipyat*. Each of its stanzas (excepting 6 and possibly ■ where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manas śivasanḥkalpam astu*. The first six stanzas are identical with VS. xxiv. 1-6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramāṇī: *yena: sapṭaḥ; mānavaḥ (mānasaḥ?) śivasanḥkalpo; mānasam*. From the reputed author the khila is called *śivasanḥkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)\* saw (the hymn) addressed to Indra (beginning) ‘To thee’ (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati<sup>b</sup>, Dhātṛ, Soma, Bṛhaspati—

विधातानुमतिर् hdr, विधातानमि m<sup>1</sup>, lacuna in bfr, cp. critical note on 69.

\* Cp. Ārāṇukramāṇī x. 86: *viśvāmitrajamadagnī* (= Sarvānukrāmāṇī) *ṛṣir [ṛṣi] gāthinaḥbhārgavau*. <sup>b</sup> 70<sup>a</sup> has one syllable too many; cp. 68<sup>a</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3)<sup>a</sup>. With the following (hymn) ‘Of Vāta’ (*vātasya*: x. 168) Anila praised his father<sup>b</sup>.

तच hbfk, तच m<sup>1</sup>r.—तृतीयाचामृचि सुताः hm<sup>1</sup>r, तृतीचामिचि सुता b, तृतीचा-  
मिति संसुतः fk.—परेबासीद् hm<sup>1</sup>r, परेसीसीद् bfk.—चनिचः b, चनिचं hdm<sup>1</sup>rfk.

<sup>a</sup> Sarvānukramapī: *tyāgā liṅgoktadevatā*; cp. Śaḍgurusāya.

<sup>b</sup> Cp. Ārṣānu-

kramapī x. 87: *vālāyano munīḥ sūktāḥ vālasyety amilo jagat*.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (*mayobhūḥ*: x. 169). Now various kinds of milch kine are there praised<sup>b</sup>.

चत्सूतम् hm<sup>1</sup>r, तत्सूतम् bfk.—इवर चविः r, इवरौ चविः hdm<sup>1</sup>, इवर र<sup>1</sup>r<sup>4</sup>r<sup>5</sup>,  
समरा चविः fk, समरा रिचिः b.—तच तु hm<sup>1</sup>r, तच च bfk.—72<sup>c</sup>=v. 92<sup>c</sup>.

<sup>a</sup> The name of the seer is Śabara in the Ārṣānukramapī and the Sarvānukramapī.

<sup>b</sup> The Sarvānukramapī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed<sup>b</sup>.

आ चाही<sup>a</sup> b, आ चाहि<sup>a</sup> fk, आ चाही<sup>a</sup> m<sup>1</sup>r, न्व चाहि<sup>a</sup> h, वा चाहि<sup>a</sup> d.—०च  
सुतिः hd, ०चः सुतिः m<sup>1</sup>r, ०च चवः b, (०च)संचवः fk.—राद्येऽमिषिताय hm<sup>1</sup>rs, राद्यौ  
ऽमिषिताय bfk<sup>a</sup>,—चाभुमकश्चि hm<sup>1</sup>r, चाभिमकश्चि bfk, चाभिमकश्चि q.—The end of  
the *varga* ■ here marked by १५ in hbfk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramapī describes these two hymns as *rājāḥ stutā*; cp. Rgvidhāna  
iv. 22. 4. <sup>b</sup> 73<sup>cd</sup> is quoted by Śaḍgurusāya on RV. x. 173.

## 16. Deities of RV. x. 175-181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (*pra vah*:  
x. 175) as (in) praise of the Pressing Stones. Now that which  
follows this (x. 176) is addressed to Agni: there the stanza  
'Forth the sons' (*pra sūnavah*: x. 176. 1) is addressed to the  
Rbhus.

आब्वां hd, आब्वा bfk, आब्वां r.—अुदिः hm<sup>1</sup>fr, अुदिः b, अुदिः k, अुदिः r<sup>1</sup>.—  
यत्ततः hm<sup>1</sup>bfkr, यततः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—अुबुक् म hm<sup>1</sup>r, अुबा म fk, अुबक् b.

<sup>a</sup> Cp. Sarvānukramapī: *pra vah* . . *ārbudīr grāṇo 'stāt*.



75. Now the seer Patanga sang the hymn which follows, 'The Bird' (*patangam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*<sup>a</sup>).

पतंगसु hdxr, पतंगसु m<sup>1</sup>, ---- fkr.—तवाधरे hm<sup>1</sup>r, तवाधरे b, तवाधरे fkr.

<sup>a</sup> The Sarvānukramapī uses the same word to describe this hymn; cp. R̥gvidhāna iv. 23. 5; *māyābhedanam etat*.

76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart<sup>a</sup> the speech which is well known (*viditām*)<sup>b</sup>.

मायामिहे m<sup>1</sup>kr, मायामिहे b.—सुतेत्वाह m<sup>1</sup>, सुतेत्वाह bkr.—इषी विमर्ति m<sup>1</sup>, इषी विमर्ति b, इषी विमर्ति f, अमर्ति kr.—वा m<sup>1</sup>bf, वा kr.—वाचं विदितं वतीम् m<sup>1</sup>b, वाचं विदितं वती f, वाचा विदितं वती x.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. the words of RV. x. 177. 2: *patango vācam manasā bībhartī . . . dyotamānam*.

<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tānt vidur brāhmaṇāḥ . . . turyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū su*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*)<sup>a</sup>. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

तमू वु तार्कदेवत्वं m<sup>1</sup>kr<sup>2</sup> (तार्क kr<sup>2</sup>), तमू वु तार्कदेवत्वं b, तमूविति तु वीपयी hdxr. The reading of the B MSS. is favoured by the Sarvānukramapī, which describes the hymn as तार्कम्.—उदिहे hd, उदिहे m<sup>1</sup>, उदिहे f, उदिहे b, उदिहे x.—वेचदेवं तु hdm<sup>1</sup>r, वेचदेवं वात् bkr.—वेति च hm<sup>1</sup>r, वेति तु b, no particle in fkr.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 2: *tyam ū su iti svastyayanam*.

78. In it the first three seers<sup>a</sup> have declared their own power: how the Rathamtara chant (*stotra*) and how the Bṛhat chant,

वचसु hm<sup>1</sup>r, वचसु b, वचसु fkr.—तवावा hrb, तवावा fkr.—अवयस्यतः hdxr, अवयस्यतः fkr, अवयस्यतः b.—The end of the verse is here marked by १६ in bkr, not ■ hdm<sup>1</sup>.

\* That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasīṣṭha, Bharadvāja) derived the Rathapata, the Bṛhat, and the Gharma.

### 17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr\* is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संयुतो hḍ, संयुतः m<sup>1</sup>, संयुतो br, संयुता (यज्ञः) f. — योपयजति hrbfk, यज-  
यजति m<sup>1</sup>, (वादे) वाच वृक्षते r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—Instead of 79<sup>ad</sup>, given in the text according to  
the reading of hḍr, m<sup>1</sup>bfr<sup>2</sup> have substituted a line which has already occurred twice  
before in B MSS.:

सुतिः किञ्चित्पितामिह एता एव प्रकीर्तिताः । (यु कीर्तिताः m<sup>1</sup>)

■ alone further adds the line—

यज्ञोत्परेव सुतिन तपुर्मूर्धो वृक्षतिसि ।

\* Cp. RV. x. 181. 3: *ā sūryād abharan gharman etc.*

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)\*.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apasyaṃ tvā*: x. 183)<sup>b</sup>,

यजमानक hm<sup>1</sup>r, यजमानार्थाः b. — केचिदेतां सुतिं विदुः hm<sup>1</sup>r, केचिदेव वृक्ष-  
ताः b. — 80<sup>ab</sup> ■ omitted in fkr<sup>2</sup>.

\* The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *atāś  
karad yajamānāya taṃ yaj*. <sup>b</sup> 80<sup>ad</sup> = *Āraṇukramanī* x. 95<sup>ad</sup>, except that the reading  
there is *sūktam tat* for *yaj sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and x. — किङ्करीवाच यजिताः bf, किङ्करीवार्चयिताः kr<sup>2</sup>, किङ्करीवाच  
देवताः hḍr. — प्रयया हि वृक्षत hm<sup>1</sup>r, प्रययाचामृषि सुताः b, प्रययाचामृषि यताः  
f. — This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

\* The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. *Sarvānukramanī*: *anuyajam yajamānapatnīhotṛāśīś*.



गोर्धेन m<sup>1</sup>r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>, नौ वेनु fk, नौवेनु r<sup>2</sup>, पौ वेनु b.—मन्वते all MSS. and r.—m<sup>1</sup> ■ the only MS. that has this and the following sloka in the present position, which is obviously the proper one. The others (bfkr<sup>2</sup>r<sup>1</sup>r<sup>1</sup>r<sup>1</sup>) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

\* The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*asvargardhana*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asvā me* &c.) may be taken to represent the whole khila of three stanzas.' † That is, Māṭhara, whose view, in connexion with the Bṛhkalā school, is stated in the next śloka.

† According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter *c*<sup>a</sup> is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhe*)<sup>b</sup> the two *e*'s (*ay-oḥ*) have the meaning of a past tense (*bhūtakaraṇa*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

\*आम्या<sup>१</sup>  $m^1kr$ , \*आम्या<sup>२</sup>  $b$ .—नाथि  $m^1rf$ , नाथि  $k$ , नाथि  $b$ .—मांढर<sup>१</sup>  $r$ , मांढर<sup>२</sup>  $m^1bfk$ .—आम्या<sup>१</sup>  $m^2bkr^2$ , आम्या<sup>२</sup>  $r$ .—वाय्का  $b$ , वाय्का  $r$ , वाय्का  $f$ , वाय्का  $k$ , वात्सया  $m^1$ .—आम्या<sup>१</sup>रिति  $b$ , अम्या<sup>२</sup>रिति  $f$ , अम्या<sup>३</sup>रिति  $k$ , उम्या<sup>४</sup>रिति  $r$ , उम्या<sup>५</sup>रिति  $m^1$ .

<sup>a</sup> That is, in Najameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *gathāyaṃ prthivī . garbhāṃ ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -s, that is, *ādadā-e*, 1. sing., and *ādadā-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādat-te*, 3rd pers., beside *ādadā-e*, 1st pers. <sup>c</sup> That is, *ādadā-e* is here = *ādadā-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitrā (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहिं बं hm<sup>1</sup>r, माहिं ब b, माहिं ब fk.—सूर्यवदमिषाखाम hdm<sup>1</sup>r, पद्मार्थममि-  
षेष् ब, भृगामिमिषेष्\* fk.—तरेषु तु hm<sup>1</sup>rk, तरेषु च bf.—88<sup>8d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

\* I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamaṁmātrāpām*) has occurred twice before: iii. 108<sup>a</sup> and v. 50<sup>o</sup>. ■ 'Very few' ■ taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrūtam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*dr̥ṣṭa*) as also benedictory in the valediction of travellers \* (*yātām*).

देवाः m<sup>1</sup>, देवा h b f k, पाता r.—विद्युतम् h d m<sup>1</sup>, विद्युतम् br, विद्युतम् f k.—पातयति b, पातयति f, पातयति m<sup>2</sup> k r.

\* The emendation *yātām* is supported by the use of *adhveṇ* in RV. x. 185. 2 and by the words of the R̥gvidhāna iv. 23. 3: *mahi triṣem ayo 'ste iti svastiyane japei*. Cp. RV. viii. 83. 6: *āpiyāto yāto adhveṇa ā devā vṛdhāya hāmaka*. This hymn ■ described as *svastiyaganam* in the Sarvānukramanī also.

88. (Then) Ula praised his father Vāta\* (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̥g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas<sup>b</sup>.

पात आयिद्युततरम् h d m<sup>1</sup>, आयिद्युतं प्राययि वरम् b f k r.—दाशतवीधु h d m<sup>1</sup> r, दाश-  
तवीधु r<sup>2</sup>, दाशतवीधु b, दाशवीधु f.—तु h m<sup>1</sup> r f k, च b.—The end of the *varga* ■ marked at the end of the next śloka in bf, not at all in h d m<sup>1</sup> k. See note ■ the end of the preceding *varga*.

\* Op. above, 72. <sup>b</sup> Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramanī also.

### 19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas<sup>a</sup> is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyam gauḥ*: x. 189), Sārparājñī sang of herself (in it)<sup>b</sup>.

इन्द्रायिद्यम् h d m<sup>1</sup> r<sup>2</sup> b f k r<sup>2</sup>, इन्द्र आयिद्यम् r.—स्वयं जवी Am<sup>1</sup>, जवी स्वयम् B.

\* In i. 67 Jātavedas ■ explained as the Middle Agni. Besides x. 189, the Sarvānukramanī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

<sup>b</sup> Cp. Sarvānukramanī: *sārparājñī; ātmadevitatam sauryam vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūni, and the teacher Śākatāyana,

तस्मात्ता देवता तच्च hm<sup>1</sup>r, तच्च सा देवता खेव b, तच्च सा देवता खेव f.—सूर्यम् hm<sup>1</sup>r<sup>1</sup>k, सूर्यम् b. The Sarvānukramaṇī has सूर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च चाचार्यः m<sup>1</sup>r<sup>1</sup>b<sup>1</sup>k, चाचार्यः hd.—ताकटावनः hdm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>kr<sup>1</sup>, रक्षीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāṣavṛtta*)<sup>a</sup> hymn (x. 190)<sup>b</sup>

इहर्षीचाचमर्षवः hm<sup>1</sup>r, इहर्षीचमर्षवः b, इहर्षीचमर्षवः f.

<sup>a</sup> Cp. Sarvānukramaṇī: *aghamarṣaṇa*; *bhāṣavṛtta*. <sup>b</sup> With reference to this hymn, h has on the margin the following lines:

आविधि अचमर्षवस्तुतिः ॥  
देवता भाववृत्तसु आविर्द्दिवाचमर्षवः ।  
इहस्तान्तां तच्च भाववृत्तो हरिः स्तुतः ॥

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यसाच् m<sup>1</sup>, यसा यसा f, यसा hdbk, तसा r.—92<sup>ad</sup>, 93<sup>ab</sup> are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 5: *pavitṛṣṇāṃ pavitrāṃ tu japed evāghamarṣaṇam*. <sup>b</sup> 92<sup>ad</sup> and 93<sup>ab</sup> appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evam tad r̥p̄ir abrevit*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति h, ंदीनीति d, ंदानीति rk, तदादीनी b, तदादीनि m<sup>1</sup>, तदादीनि तु r, तदादीनि तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संज्ञानं ज्ञानसंख्यः hm<sup>1</sup>r, संज्ञा ज्ञानसंख्यः b, संज्ञानं संख्यः f.—The end of the verse ■ marked by १९ in hdbk after the next śloka (94), not at all in m<sup>1</sup>d.

<sup>a</sup> This ■ the first khila in the fifth adhyāya of the Kashmir collection. ■ ■ identical with Aufrecht's xxv. It is separated from *sejaneṣa* (83) by one khila of one stanza, *anikavantaṃ*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

## 20. Two khilas. RV. x. 191. Mahānāmī stanzas.

94. Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals\*. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*pragdhvarāṇām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थं यत् <sup>m<sup>1</sup>f</sup>, चतुर्थं यत् <sup>k</sup>, चतुर्थं यत् <sup>hd</sup>, चतुर्थं यत् <sup>b</sup>, चतुर्थं (निर्हस्त्यम्) <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.—वेद्याग्नये एव ते <sup>hdm<sup>1</sup>r</sup>, स्वाभिजाविते <sup>b</sup>, स्वाभिजाविते <sup>f</sup>.—कुति <sup>hdm<sup>1</sup>frb</sup>, कुता <sup>k</sup>, कमे तथाभिदेष्टे <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

\* This ■ the khila which in the Kashmir collection comes after *saṃjñānam*. ■ consists of three stanzas, and begins *nairhastyam senādarasam*. ■ is thus described in the Anukramanī: *nairhastyam; tṛcap; nairhastyāḥ (nairhastya MŚ.); sapatnaghnam senādarasam; ānuṣṭubham brhaṣmadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamarṣa*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is: (1) *aghamarṣa*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, Ṛgvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507. <sup>b</sup> This khila of seven stanzas, beginning *prādhvarāṇām pate vasa*, follows *nairhastyam* and ■ thus described in the Anukramanī: *pra; sapta; kasyapo jamadagnir; utamā śanyur; ādyāḥṇeyi pūyatri; devitīyā yottamā āśiḥ pāṅktaḥ, tṛtīyāḥkarastutis āgnustap; caturthi saumī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tae chaṃ yor ā vṛṣṇamaḥ, &c.*), and is at the same time the concluding stanza of the RV. according to the Bṛakula recension; cp. Oldenberg, Prolegomena, p. 495. \* *Agneyyau* must be the right reading, as from the above statement of the khila Anukramanī and from that of the SarvAnukramanī on RV. x. 191: *ādyāḥṇeyi*, only the first stanza of each of these hymns, not the whole of both hymns (*āḥṇeye*), is addressed to Agni.

95. Now in the first\* (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvina.

संज्ञानि <sup>b</sup>, संज्ञानं <sup>hm<sup>1</sup>r</sup>, संवज्जवि <sup>fk</sup>.—अवाञ्जिनौ <sup>hm<sup>1</sup>r</sup>, तथाञ्जिनौ <sup>bfk</sup>.—95 is wanting in <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

\* The irregularity of declension in *prathamanyām* is probably due to the following *tṛtīyanyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals\*.

आग्निषोऽभिषद्वि ताः hm<sup>1</sup>rbfk, स साहीर्वाद उच्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>cd</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of *nairbhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*sam-sam*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (oharm for) conciliation<sup>a</sup>.

संयजनं f, शिचननं r<sup>2</sup>, संयर्जनं b, संयजनं hd, संहयनं m<sup>1</sup>. The name of the reputed seer in *Āṅgīnukramapī* x. 99 and in the *Sarvānukramapī* is Saṃvanana.

<sup>a</sup> In *Āṅgīdhāna* iv. 24. 4, 5 *sam-sam* is described as *sandhāntīkarakṣaṇa mahat*, and *saṃjñānam* as *sandhikarṣam*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whoever repeats (them) obtains a day of Brahma which lasts for a thousand years<sup>a</sup>.

महानाम्नि ऋषी bdr, माहानाम्नि ऋषा f, महानाम्नि रिषां b.—गुह्यात् m<sup>1</sup>r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्य चो वदेत् hm<sup>1</sup>r, ऐन्द्रास्य वेद b, (ता) ऐन्द्रास्य चो वेद f.—सो हीं ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो ईं ब्राह्म hm<sup>1</sup>r, सो ह ब्राह्मं b, सो ह ब्राह्मं r<sup>2</sup>, सा ह ब्राह्मं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has चहर्ब्राह्मं.—स राधते hdm<sup>1</sup>r, सराधते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सराधावी b, सराधावे f, सरंधावे kr<sup>2</sup>.—In m<sup>1</sup> this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m<sup>1</sup>d.

<sup>a</sup> Cp. *Bhagavadgītā* viii. 17: *śahasrayugaparyantam ahar yad brāhmaṇo viduḥ*, which appears in *Nirukta* xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in *Manu* i. 73 in the somewhat modified form:

*īd vai yugasahasrāntam brāhmaṇa pūṣyam ahar viduḥ.*

## 21. Mahānāmni stanzas: what constitutes a hymn.

II 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has ■ minimum of three stanzas<sup>a</sup>. The deities which appear in praise<sup>b</sup> therein, own the hymn (*sūktabhāḥ*)<sup>c</sup>. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).



तुवाधमं  $m^1b$ , विवाधमं  $f$ , विवाधमं  $kr^2$ .—सूक्तमाह  $fb$ , सूक्तमाह  $kr^2$ .—  
तस्मिं  $m^1b$ , तस्मिन्  $fr^2$ .—सुतो  $m^1$ , सुतो  $bfr^2$ .—हृदये वाः सूक्तमावः  $m^1$ , हृदये यः  
सूक्तमावा  $fr^2$ , हृदये यः स सूक्तमाव  $b$ .—प्रधानसूक्तम्  $bfr^2$ , प्रधानसूक्तम्  $r^2$ .

\* According to this RV. i. 99 would not be a *sūkta*. <sup>b</sup> Cp. iv. 143: *stutau yasyeha*  
*dr̥yate*; see also vi. 16. <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the *Mahānāmni*\* are stanzas addressed to Indra, for such is the statement that appears (*dr̥yām*) in a *Brāhmaṇa*<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the *Nivida*<sup>c</sup>, as one applies (*dha*) the designation of hymn to the *Praśas*<sup>d</sup>.

ऐन्द्रिर्वाचा  $b$ , ऐन्द्रि चको  $m^1f$ , ऐन्द्रा चको  $kr^2$ .—विवात्  $m^1$ , विवा  $bfr^2$ .—हृद्  $m^1bfr^2$ .—ब्राह्मणे  $b$ , ब्राह्मण  $fr^2$ , ब्राह्मणः  $m^1$ .—सूक्तवादो निवित्तु  $m^1b$ , सूक्तवादो नवित्तु  $fr^2$ .—प्रविष्वाहा  $fr^2$ , प्रविष्वाह  $m^1$ , प्रविष्वाह  $b$ .

\* These stanzas (= *Āit. Ār. iv*) form the *khila* which follows *prādhvarāṣam* in the Kashmir collection. They begin *vidā magha(va)n vidā gātam anudāṣṭiṣo dīdāḥ*, and are thus described in the *Anukramapī*: *vidā: dāsa; . . . cindram pāvamanam ānuṣṭubham, &c.* They are described in the *Ṛgvidhāna*, iv. 25, as constituting the end of the *Ṛg-veda* Saṃhitā. Cp. Oldenberg, *Prolegomena*, p. 509 f. <sup>b</sup> Cp. AB. v. 7. 2: *indra vā stābhīr mahān ātmānam nīramimīta, tasmān mahānāmnyāḥ*; cp. also KB. xxiii. 2. <sup>c</sup> That is, the *Nivid-sūktas* are so called as the principal hymns which in the midday libation have the *Nivid* inserted in the middle, or at the third libation before the last verse of the *Sastra*. Thus the *Dūrohaṇa* hymn to Indra-Varuṇa is treated as a *Nivid* (AB. vi. 25. 7). <sup>d</sup> That is, the *praiṣikāṇ sūktam*, which consists of twelve *Praśas*; see above, ii. 152, 154.

B 101. One should understand that these\* constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the *Kuntāpa* (*kuntya*)<sup>b</sup> and are separated by *pādas*<sup>c</sup>, as the *Aitāsa* (*pralāpa*)<sup>d</sup> and the verses technically called *Devanītha*, &c.; for in the *Kuntāpa* (section) all that constitutes one hymn<sup>e</sup>.

सूक्तवद्देशा  $m^1fr^2$ , सूक्तवद्देशा  $b$ .—कुन्ताः  $m^1$ , कुन्ताः  $b$ , कुन्ताः  $fr^2$ .—निशाब्दाः  $b$ , निशाब्दाः  $f$ , निशाब्दाः  $k$ , निशाब्दाः  $r^2$ , निताताः  $m^1$ .—यथित्तो  $m^1$ , यथित्तो  $fr^2$ , यथित्तो  $b$ .—देवतावादिशंका  $fr^2$ , देवतावादिशंका  $m^1$ , देवतावादिशंका  $b$ .—कुन्तापि  $b$ , कुन्तापि  $fr$ , कुन्तापि  $r^2$ , कुन्तापि  $m^1$ .—हि सूक्तम्  $b$ , सत् सूक्तम्  $fr^2$ , सत्सूक्तम्  $m^1$ .

\* That ■ the Nivida in the Nivid-sūktas and the Praiṣas in the praiṣikaṃ sūktam.  
 b The word *kantya*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakaṃ tṛṃśadṛcaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AŚS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. \* The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śaṃsa*), like a Nivid, by pādas with om after each. As the MSS. all have the prefix *ni* and practically all *ś* in the verb, I have retained the reading *niśāstāḥ*, 'separated' (see St. Petersburg Dictionary under *√śā*), though greatly tempted to make the correction *viśāstāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trīṃ nividaḥ sūktāṃ viśaṃśet*. <sup>4</sup> In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AŚS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AŚS. viii. 3. 25) in his commentary on AB. vi. 34. 1. \* This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*pariṣa-pada*)<sup>a</sup> of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आवां तु hm<sup>1</sup>r, आवां वात् sbk.—आत्मवापि: hm<sup>1</sup>r, स्वपिद्वितम् bkr<sup>2</sup>.—आपिद्वितम् विष्णवे hdr, हेतुं च विष्णवे विव b, विदुं त्वा विष्णवे विव fk, विदुं त्वा विष्णवे विव r<sup>2</sup>.—वीर्यं विव तु पद्मम् hdm<sup>1</sup>, वीर्यं द्वितु पद्मम् r, वीर्यं विवमः परम् b, वीर्यं विवमः परम् fr<sup>2</sup>, वीर्यं विवमः परम् k.

<sup>a</sup> These are supplementary pieces used to fill up (like rubble, *pariṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of ■ there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapādāni pariṣam iṃ śasyante*. According to the Anukramaṇi of the khila collection also there are five: *pariṣa-pādāny āgneya-aiṣṇava-gindra-puṣpa-dātvaṃ*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes ■x deities. On the Pariṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AŚS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

त्रेवा ये च hdr, त्रेवा ये च b, त्रेवां ये च fk, त्रेवा एव m<sup>1</sup>.—हविषु स्वात् hm<sup>1</sup>r, हविष्यस्वात् b, हविष्यस्वात् fk.—देवताम् hdm<sup>1</sup>, देवताम् bfk, देवताम् r.—च ते hbfr<sup>2</sup>, च ये m<sup>1</sup>, तु ये r.—The end of the *varga* is here marked by २९ in hbfr, not in m<sup>1</sup>d. The fact that ■ marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two śloka, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

## 22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

विष्टिच देवताः hdm<sup>1</sup>r bfk, विष्टोक्तदेवताः r<sup>1</sup>r<sup>4</sup>r<sup>2</sup>.—विष्टेव hdm<sup>1</sup>r, विष्टेव bfr<sup>2</sup>.—कस्यानुवा hm<sup>1</sup>r, कस्यावचा k, कस्याव f, कस्याव b.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulae employed as Nivida or Nigada.

105. Now to Agni are traditionally held to belong the Gāyatrī, to Savitṛ the Uṣṇīh, to Soma the Anuṣṭubh, to Bṛhaspati the Bṛhatī<sup>a</sup>.

उष्णिहः m<sup>1</sup>bfr, उष्णिहा hdr<sup>2</sup>, उष्णिहः kr<sup>2</sup>.

<sup>a</sup> On this and the following śloka (102-109) are based the statements regarding the deities of metres in Kātyāyana's *Sarvānukramaṇī* of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrī ā agnīḥ, uṣṇīhāḥ savitā, anuṣṭubhāḥ somaḥ, bṛhatyā bṛhaspatiḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubh, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatī<sup>b</sup> whatsoever belong to the All-gods.

ऐन्द्रच hr, ऐन्द्रच d, ऐन्द्रच f, ऐन्द्रच k, इन्द्रच b.—चायु hm<sup>1</sup>r, चायु fk, चायु b.

<sup>a</sup> According to the VS. *Anukramaṇī* the Pañktis belong to Varuṇa and the Triṣṭubh to Indra: *pañkter varuṇas triṣṭubha indraḥ*. <sup>b</sup> VS. *Anukramaṇī*: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa<sup>a</sup>. The Nicṛts are declared to be Indra's, and the Bhurījes are traditionally held to be Vāyu's<sup>b</sup>:

खराबो br, खराबा fk, खराबो hdm<sup>1</sup>.—इच्छा विवृतः hdm<sup>1</sup>, विवृतः b, इच्छा-  
तिवृतिः r, इच्छातिवृतिः fk.—सुरिज hdm<sup>1</sup>, सुरिज bfrk.—107<sup>cd</sup> is omitted in r<sup>1</sup> r<sup>4</sup> r<sup>5</sup>.

<sup>a</sup> Cp. VS. Anukramaṇī: *virājo mītrāḥ, svarājo varuṣāḥ*. <sup>b</sup> No statement, VS. Anuk.

A 108. or these two <sup>a</sup> may belong (to the god) in whose sphere <sup>b</sup> (they are), or they may (both) have Vāyu for their deity <sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity <sup>d</sup>.

प्रजापतिदेवताः hm<sup>1</sup> rfk, प्रजापतिदेवताः b.—108<sup>b</sup> = 123<sup>d</sup>.—The end of the *varga* is here marked by २२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, *nīcīt* and *dhurj* each taken as a singular. <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. <sup>c</sup> This line (108<sup>ab</sup>) is found in A and m<sup>1</sup> only. It has this position in m<sup>1</sup>, but comes after 107<sup>ab</sup> in A. I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>. <sup>d</sup> Cp. VS. Anukramaṇī: *atichandasaḥ prajāpatiḥ*.

### 23. Deities of metres, Vedas, Vedaṅgāra, Svāhākytis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā <sup>a</sup>.

वीर्यो द्विपदा सर्वा b, वीर्य द्विपदाः सर्वा d, वीर्या द्विपदाः सर्वा m<sup>1</sup> r, द्विपदा  
वीर्यं ब्रह्मो bfrk<sup>2</sup>.—ब्राह्म हव्यं hm<sup>1</sup> r, ब्राह्मी लेखं bfrk<sup>2</sup>.—109<sup>ab</sup> is found in A and  
m<sup>1</sup> only.

<sup>a</sup> Cp. VS. Anukramaṇī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyāḥ brahmā*.

110. All stanzas of the Rg-veda (rc) are sacred to Agni <sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya <sup>b</sup>.

समस्ता ऋचं hm<sup>1</sup> r, समस्ता ऋचं fk, समस्तसूचं b.—ऋचिषो hm<sup>1</sup> r, ऋचिषा bfk.—  
यैव hm<sup>1</sup> r, लेखं fk, लेखं b.—सामानि m<sup>1</sup> fkr, सामानि hd, सामानि b.

<sup>a</sup> Cp. VS. Anukramaṇī: *sarvāḥ ṛcā āgneyāḥ*. <sup>b</sup> Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)<sup>a</sup>. (The Āgūr formula) 'We who sacrifice' (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call 'Svāhā' has Agni as its deity.

ह्रस्व hdm<sup>1</sup>r, तपं b, वचं fk.—वाक्पूर्व hm<sup>1</sup>r, वा पूर्व bfk.—\*चिदेवतः hdb, \*चिदेवताः f, \*चिदेवतः m<sup>1</sup>.

<sup>a</sup> *Himkāra* is mentioned with *vasāṅkāra* in AB. iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājñā*. See Haug, *Aitareya Brāhmaṇa*, vol. ii, p. 133, note.

<sup>c</sup> Cp. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वध्व hm<sup>1</sup>r, स्वध्व b, तथैव fkr<sup>2</sup>.—तासव्यः hm<sup>1</sup>rb, तासवाः f.—प्रचनः hm<sup>1</sup>fr, प्रचन bkd.

<sup>a</sup> Cp. below, 116.

<sup>b</sup> Cp. below, 117. See VS. *Prātiśākhya* viii. 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*saṁśrita*) in the ear<sup>b</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the *Atisvāra*<sup>e</sup> as formed by a protraction (*karṣaṇa*) of the low (tone).

\*चञ्चितः hdm<sup>1</sup>r, \*चञ्चितः b, \*चञ्चितः fk.—\*ओ मङ्ग उच्यते hm<sup>1</sup>br, \*ओर्मङ्ग --- चति fk.—मङ्ग कर्षयसंयुतम् hdr, मङ्ग कर्षयसंयुतम् m<sup>1</sup>, मङ्ग कर्षयसंयुतम् b, मङ्ग कर्षयसंयुतम् fk.—चतिसारं hdb, चतिसारं f.—प्रज्ञं सति hm<sup>1</sup>r, तु तं विदुः B.—The end of the *varṣa* is here marked by ३३ in m<sup>1</sup>, after ११५<sup>ab</sup> in fk, also in b, but by ३३, not at all in hd.

<sup>a</sup> Cp. below, 117.

<sup>b</sup> Cp. below, 118.

<sup>c</sup> Cp. below, 118.

<sup>d</sup> Cp. below, 119.

<sup>e</sup> This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvāra*, is used below, 120; cp. the definition given there: *vitarṣaṇa man-ṭrasya yuktaḥ*.

## 24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुहं  $hm^1rb$ , सर्वा  $k$ , omitted  $f$ .—मनुष्याः प्रथमं स्वरम्  $hm^1r^2$ , मनुष्याः प्रथमस्वरं  $fk$ , मनुष्यः प्रथमः स्वरम्  $b$ , मनुष्यास्त्रितरेस्त्रिभिः  $r$ .—पद्मवः  $hdm^1r^2bfr^2$ , वसवः  $r$ .—This and the following two ślokas (114–116) come before 113 in  $bfr^2$ .

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rākṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्चते  $hdr$ , (अ)पमुञ्चते  $r$ , अपमञ्चते  $b$ , अपमुञ्चते  $r^2$ , उपमुञ्चते  $m^1$ , उपमुञ्चते  $r^1r^4r^6$ .—मक्रं  $b$ , मक्रा  $fk$ , मक्राः  $hm^1r$ .—115<sup>cd</sup> is omitted in  $r^1r^4r^6$ .

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

आतेस्त्रितरे  $hdm^1r$ , आतिस्त्रितरे  $bfr^2$ , आतेस्त्रितरे  $r^1r^4r^6$ .—अर्चय  $hm^1bfr$ , अर्चय  $r$ .—वैशदेवः  $m^1dbfr$ , वैशदेव  $hr$ .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः  $hm^1r$ , आदित्यदेवतः  $bfr$ , वैश्वानर इव तु  $r^1r^4r^6$ .—धुवोर्द्विषं समाजितः  $hdm^1r^2bfr^2$ , धुवोर्द्विषं समाजितः  $b$ , धुवोर्द्विषं समाजितः  $r$ .

118. But the third tone here, which has its location in the ears, is sacred to the Āśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनयु  $hm^1rbfr$ , आश्विनयु  $r^1r^4r^6$ .—अर्चो  $hdb$ , अर्चो  $fk$ , अर्चो  $r$ .—अय  $hm^1r$ , अय  $b$ , अय  $fk$ , अय  $r^1r^4r^6$ .—The end of the varga is here marked by  $र॒ष्ट$  in  $bfr$ , not in  $hdm^1$ .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgātha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

वायुः hδr, वायुः m<sup>1</sup>, वायु b, वायु f, वायु k.—सूर्यदेवतः hδ, सूर्यदेवतः b f k r.—117<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—उच्यते hδm<sup>1</sup>r, चीरसः b, चीरसः f k.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located<sup>a</sup> in the position of the low (tone).

विश्वेदेव तु hδm<sup>1</sup>r<sup>3</sup>, विश्वेदेव तु hδ, विश्वेदेव तु f k r<sup>3</sup>, सर्वदेवेव r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—युक्तोऽति-  
स्वार्य m<sup>1</sup>r, युक्तो निस्वार्य hδ, खरो निस्वार्य f, खरो निस्वार्य b.—स मित्रावरुणो hδm<sup>1</sup>f r,  
स मित्रावरुणो k, वा मित्रावरुणो b.—मङ्गलानसमाहितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मङ्गलानसमाहि बट्ट  
hδm<sup>1</sup>r<sup>3</sup>, मङ्गलानि समाहि बट्ट b f k.

<sup>a</sup> *Samāhṛtaḥ* being used in much the same sense as *samāhṛitaḥ* in 117<sup>d</sup> and 118<sup>b</sup>. The reading *samāntaḥ paṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three<sup>a</sup> are the three Lords of the World b.

सामसराणां hδm<sup>1</sup>r b f k, इति सराणां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एति देवा एवोदिताः hδm<sup>1</sup>r b f k,  
उताः सामसु देवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of the three tones of the R̥g-veda. <sup>b</sup> That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmāns has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

प्रस्तोत्रं hδb, वाग्देवतो m<sup>1</sup>f k r.—अवाधियः hδm<sup>1</sup>r, अवाधिः b, अवाधिदेः f.—  
प्रकावधिः hδm<sup>1</sup>r, प्रकावः सर्व b, प्रकावः सर्व f.—उद्गातोपद्रवः hδ (धीप<sup>o</sup> d),  
उद्गातोपद्रवविन्धो r, उद्गातोपद्रवविन्धो m<sup>1</sup>, उद्गातोपद्रवा चद्गो b, उद्गातोपद्रवाचद्गो  
f.—वा वायुदेवते hδm<sup>1</sup>r, वोमयदेवते b, वोमयदेवते f k. The feminine dual<sup>o</sup> देवते is perhaps  
due to a mechanical repetition of the pāda साता वा वायुदेवते occurring above, 167<sup>d</sup>.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable<sup>a</sup> Om (*praṇava*) at the beginning<sup>b</sup>.

निधनं hδm<sup>1</sup>r, निधनं f k, निधन b.—कीर्तनात् hδm<sup>1</sup>r, कीर्तितम् b.—123<sup>cd</sup> is omitted  
in f k.—The end of the *varga* ■ here marked by २५ ■ b, not in hδm<sup>1</sup> (nor in f k as  
123<sup>cd</sup> is wanting).

\* In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratikāra*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note<sup>38</sup>; cp. Śāyana on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmāṃśa vaiśvadevavyavahārah*.<sup>b</sup> Cp. Śāyana, l. c.: *udgātrā pañkī-*

*taṇḍavaḥ sāmna ādau him ity evaṃ śabdo hīmkārāḥ*.

## 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

अवस्यन्त्यानां hm'r, अवस्यन्त्यानां b.—124<sup>ab</sup> is omitted in fk.—इवताविद्वेषित hm'r, इवता तद्वेषित f, इवता तद्वेषित k, इवता तद्वेषित b.

125. The Seven Seers<sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛguś, Soma, Sūrya, and Sūryā<sup>b</sup>, Pathyā svasti, the Two Worlds for whom formulas are stated<sup>c</sup>, Kuhū, Guṇḡ, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि ईवा m'r, सप्तर्षयो अवस्यन्त्यापि ईवा: hd, सप्तर्षयो इवश्चापि ईवा fk, सर्वं अवस्यो इवश्चापि ईवा: b.—अवस्यो m'r, अवस्यो bk, अवस्यो f, अवस्यो hd.—सोमसूर्या: hdm'r fk, सोमसूर्या b, चण्डोऽर्चना r'r'r'.—सखी br, सखि hdm'r fk.—भोक्तमन्त्रे hdm'r, भोक्तमन्त्रे fk.—उनुर् hdkr, उनुर् b.

\* With the names enumerated in this and the following three ślokaś (125-128) cp. those contained in i. 125-129.

<sup>b</sup> As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85).

\* I take this dual to be added to Rodaś in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodaś in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā<sup>a</sup>, the Āptyas<sup>b</sup>, Vidhātr, Anumatī<sup>c</sup>, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated<sup>d</sup>.

असुनीतिरिळा hdm'r, असुनीतिरिळा r, असुनीतिरिळा b, असुनीतिरिळा k, असुनीतिरिळा f.—वा खाद् hdm'r'r', वा खाद् f, वा खा k, वा ची: r, वाखा b.—साधुमतिर्द्वा r.



०बनुमतिद्वया hd, ०वानुमतिद्वया m<sup>1</sup>, ०वानुमतिर्द्वया k, ०वानुमतिद्वया b, ०वानुमतिद्वया f.—चक्षुरोमिः खेताः खुर hm<sup>1</sup>rb, चक्षुराः खेता खुर k, चक्षुराः खेता खुर f.

<sup>a</sup> Cp. Nirukta xi. 48. <sup>b</sup> Cp. i. 128. <sup>c</sup> The correction *ka ya* ■ supported by the same collocation, *ka ya*, lower down (130). <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed ■ them, and are found, with those that follow, ■ Vaisvadeva hymns.

127. Vaisvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya<sup>a</sup>, Apām napāt, Aryaman, Vatajūti<sup>b</sup>, Iṣaspati, and Rathaspati;

०पतिर्वीः hdm<sup>1</sup>fr<sup>2</sup>, ०पतिर्वी<sup>b</sup>, ०पतिः। वीः f, ०पतिर्वीः r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—सुधन्वा नमोमयः b, सुधन्वा नं न नोयः f, सुधन्वा चं न नोयः k, सुधन्वा न नोयः r<sup>1</sup>, सुधन्वा नोयः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुधन्वा नमयः hdm<sup>1</sup>r<sup>2</sup>.—०र्धमा वातवृतिर् hdm<sup>1</sup>r, ०र्धम वीतपङ्कत् b, ०र्धम धो तपसुर् f, ०र्धम धो तपसुः k. —०पतिश्चापि hdm<sup>1</sup>r<sup>2</sup>r<sup>2</sup>, ०पतिश्च r, ०पति चापि bfk.

<sup>a</sup> That is, Agohya, the form *agohya* being used probably to avoid coalescence with *sudhanvā*. *Sudhanvana* and *Agohya* are commented on in Nirukta xi. 16. <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere; it may stand for, the epithet of some deity, like *tvajāte* as the name of an *Āditya* in BD. iv. 82; see note there.

128. the R̥bhns, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*disāh*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods<sup>a</sup>.

पर्वता वाक् पत्नी hdm<sup>1</sup>bfk, पर्वता वाक् पत्नीर् r, वा नाचक् पत्नीर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; ■ probably crept into the text as a gloss on वाः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्द्वयश्च hr, देवी पत्नी द्वयश्च m<sup>1</sup>, देवपत्न्यो द्वितिय b, देवपत्न्यो द्विति f, देवपत्न्यो द्वितिः k.—The end of the verse is here marked by र्द् in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. above, ii. 130, on the character of Vaisvadeva hymns.

## 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

अनुताता hm<sup>1</sup>r, अनुताता b, अनुतातां fk.—अथा hm<sup>1</sup>r, अथा b, अथो fk.—  
अथैर् hm<sup>1</sup>r, अथैर् bfk.—अथम् hm<sup>1</sup>, अथं d, अथे bfk, अथः r.

<sup>a</sup> That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

हावीर्य hm<sup>1</sup>fr, हावीर्य bk.—हुवा r, हुवा hm<sup>1</sup>bfk.—वाङ्मुनिन hrbfk, वाङ्मुनिन m<sup>1</sup>.—निधोनिः hdr, निधोनिः bkr<sup>2</sup>, निः f.—उपाखाताः hm<sup>1</sup>r<sup>2</sup>bfkr<sup>2</sup>, उपाखाताः r.—  
देवता था hdbfk, देवता r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>.—वा अथो b, वाः अथो fk, वास्तुथो hdm<sup>1</sup>, वास्तुथो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm<sup>1</sup>r only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म hdm<sup>1</sup>r, कर्म bk.—वृषती hm<sup>1</sup>r, वृषती b, वृषती fk.—देवतास्तथा A, तथा देवतास्तथा bfk, तथा देवतो m<sup>1</sup>.—हविर्वा hdm<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, हविर्वा r, हविर्वा bfk<sup>2</sup>r<sup>2</sup>.

<sup>a</sup> Cp. Sarvānukramanī, introduction, § 1: *mantrāṇāṃ āstreyachandoḍaitatavīt*. <sup>b</sup> Cp. VS. Anukramanī, loc. cit.: *devatām avijñāya ya juhōti, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind<sup>a</sup>.

अविज्ञानं hdr, अविज्ञानं bfk m<sup>1</sup>r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>.—हविर्नेव हि hd, हविर्नेव न m<sup>1</sup>, हविर्ने-

.a f k, हविर्मेवेत b, हविर्मात्राणि r.—देवतम् m<sup>1</sup>k, देवतम् hdbf, देवता: r.—मनसि इत्यस्य m<sup>1</sup>dr, मनसि स व्यस्य h, मनोः सव्यस्य f, मनुष्य संपद्य b.—देवतां hdm<sup>1</sup>, देवता fkr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure 1 bfk comes after 85, which occupies the position of 132 in those MSS.

\* Cp. VS. Anukramapī, loc. cit.: *saṃnyasya manasi devatāṃ havir hūyate*.

### 28. Importance of knowing the deities.

183. \*He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session<sup>b</sup>.

स्वाध्यायमपि m<sup>1</sup>bfk, also h (but corrected on margin to श्रीय), \*यनेव d, \*यसुत <sup>1</sup>r<sup>1</sup>r<sup>2</sup>.—\*विष्णुविः hm<sup>1</sup>r, \*विष्णुविः b, \*विष्णुविः fk, \*विष्णुतिः r.—स सप्तसद्वि र, स सप्तसद्विः bfk, सप्तसद्वि hdm<sup>1</sup>r<sup>2</sup>, स सप्त द्विस r (w<sup>1</sup>).—सप्तसद्विरपीयते hm<sup>1</sup>r (w<sup>1</sup>), \*पीयते r<sup>1</sup>r<sup>1</sup>r<sup>2</sup>, \*पीयते r, स्वर्गसद्विरमिचते b, स्वर्गसद्विचते fk.

\* This śloka is quoted by Śaṅgurnāṣya, with a few slight variations, p. 167, 10, 11.

That is, by the gods: cp. VS. Anukramapī, loc. cit.: *svādhyāyam api yo 'dāte mantra-śaivatajñāḥ*, so 'muṣmīṇ loka devair apīdyate.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity\*; and applying them wrongly one is here deprived of their fruit<sup>b</sup>.

अविष्णुहो ह३, अविष्णुहो m<sup>1</sup>r.—तत्पद्या र, तत्पद्य hdm<sup>1</sup>.—This and the following four ślokas (134-138) are found in Am<sup>1</sup> only.

\* Cp. the adaptation of 135<sup>ab</sup> in Śaṅgurnāṣya, p. 166: *ṛṣikhandodevatāṇāṃ vījñānaṃ kalam ucyate*. <sup>b</sup> Cp. Sarvānukramapī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest\*, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अविष्णुहो देवतादि r<sup>2</sup>, \*देवतादि hdm<sup>1</sup>.—प्राणवृद्धिर्वि<sup>०</sup> hdr, प्राणवृद्धि वि<sup>०</sup> m<sup>1</sup>.

\* 135<sup>a</sup> is quoted by Śaṅgurnāṣya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpiyāñjāyate*)<sup>b</sup>.

अविदित्वा hdm<sup>1</sup>r.—अधिं h.d. अधि<sup>०</sup> m<sup>1</sup>r.—योऽध्यापयेत् r. बाध्यापयेत् h.d.

<sup>a</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>b</sup> This śloka is quoted by Śaṅgurusīya, p. 57 (bottom), and by Śāyana in his introduction, M. M., RV.<sup>2</sup> vol. i, p. 23 (middle). Cp. also Sarvānukramapī, introduction, § 1: *pāpiyāñ bhavati*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

<sup>a</sup> This śloka was known to the author of the Sarvānukramapī as most of it has been incorporated in the introduction, § ii. 7: *arthepseva ṛṣayo devatāś cāndobhīr abhyādhevan*; cp. Śaṅgurusīya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādharma*) and at the same time not the receptacle (of all things) one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*samdhī*) (and) the stanzas (themselves).

--ज्ञार ब्रह्मज्ञारं b. ब्रह्मज्ञार वायव्याधारं f. ब्रह्मज्ञारं वायव्याधारं k. ब्रह्मज्ञारं वायव्याधारं r<sup>2</sup>. ब्रह्मज्ञारं वायव्याधारं r<sup>3</sup>. ब्रह्मज्ञारं वायव्याधारं hdm<sup>1</sup>. ब्रह्मज्ञारं वायव्याधारं d. ब्रह्मज्ञारं वायव्याधारं r.—विधिं hdm<sup>1</sup>r.f.k. विधिं b.—अग्निं hdm<sup>1</sup>r.b. अग्निं f.k.—ईशमाद्यो h.d.r. ईशमाद्यो m<sup>1</sup>. वीर्यमाद्यो b. वीर्यमाद्यो f.k.—द्युमी hdm<sup>1</sup>r. द्युमी b.f.k.—संधिं hdm<sup>1</sup>r. संधिं f.k. संधिं (रिचो) b.—देवतचित्पठेत् h.d.b.r. देवतचित्पठेत् m<sup>1</sup>. देवतचित्पठेत् f. देवतचित्पठेत् k.

<sup>a</sup> Op. Vedāntasūtra, 1: *ātmanam akhādadhāram āśraye*; Bhagavadgītā iv. 13: *asy kartāram api māyā vidhiky akartāram anyanyam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मासृजतम्  $bm^1r$ , ब्रह्माणतम्  $fk$ , ब्रह्मासत्तम्  $b$ .—योनिं सदसतोर्ध्वम्  $hdm^1r$ , योनिं सदसतो व्रतं  $fk$ , योनिं सदसदो व्रतं  $b$ .—महत्तानु च  $hdm^1r$ , महत्तानु च  $b$ , महत्तानु च  $f$ , महत्तानु च  $k$ .—विश्वं  $bm^1r$ , विश्वं  $bf$ , विश्वं  $ch$ .—विश्वं  $hdm^1rfk$ , विश्वं  $b$ .—The last pāda ■ repeated in  $hdbfk$ .—The end of the *verse* ■ here marked by  $२८$  in  $m^1bfk$ , not in  $hd$ .

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